MUSIC - UNIVERSITY OF TORONTO
3 1761 03418 0679

Ф. ЛИСТ

ОПЕРНЫЕ ТРАНСКРИПЦИИ

ДЛЯ ФОРТЕПИАНО

ТОМ ЧЕТВЕРТЫЙ

ЧАСТЬ ТРЕТЬЯ

МУЗЫКА · 1968

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Ф. ЛИСТ

ОПЕРНЫЕ ТРАНСКРИПЦИИ

ДЛЯ
ФОРТЕПИАНО

ТОМ ЧЕТВЕРТЫЙ

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ИЗДАТЕЛЬСТВО МУЗЫКА
МОСКВА · 1968

Printed in Soviet Union

ОТ СОСТАВИТЕЛЯ

Настоящим томом (том IV, часть третья) заканчивается печатание серии работ Ф. Листа под общим названием «Оперные транскрипции».

Эта серия, состоящая из четырех томов, является значительной частью Полного собрания сочинений для фортепиано великого венгерского мастера, осуществляемого Государственным издательством «Музыка».

В это издание (четыре тома, девять частей) включены все опубликованные автором обработки, фантазии, фортепианные партитуры, вариации, реминисценции, иллюстрации и парафразы Листа, связанные с оперной и театральной (драматической) музыкой разных композиторов.

К. СОРОКИН

Составление, редакция и примечания
К. С. СОРОКИНА и Ю. К. КОМАЛЬКОВА

M
20
L58 B4
t.4
ch.3.

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UNIVERSITY OF TORONTO

Fantasy + Fugue

ФАНТАЗИЯ И ФУГА

на хорал „AD NOS, AD SALUTAREM UNDAM"

для органа или педального фортепиано

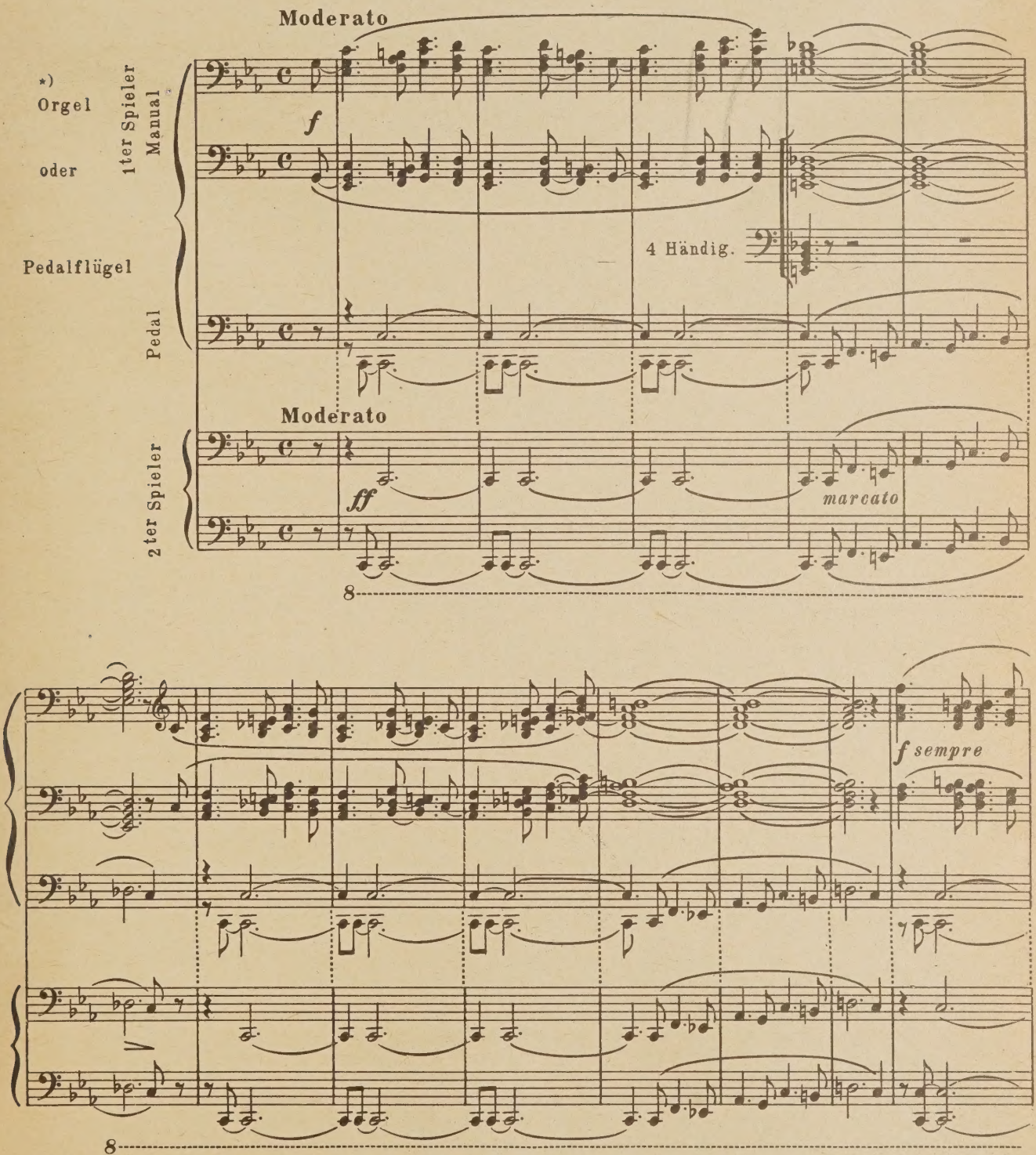
FANTASIE UND FUGE

über den Choral „AD NOS, AD SALUTAREM UNDAM"

für Orgel oder Pedalflügel

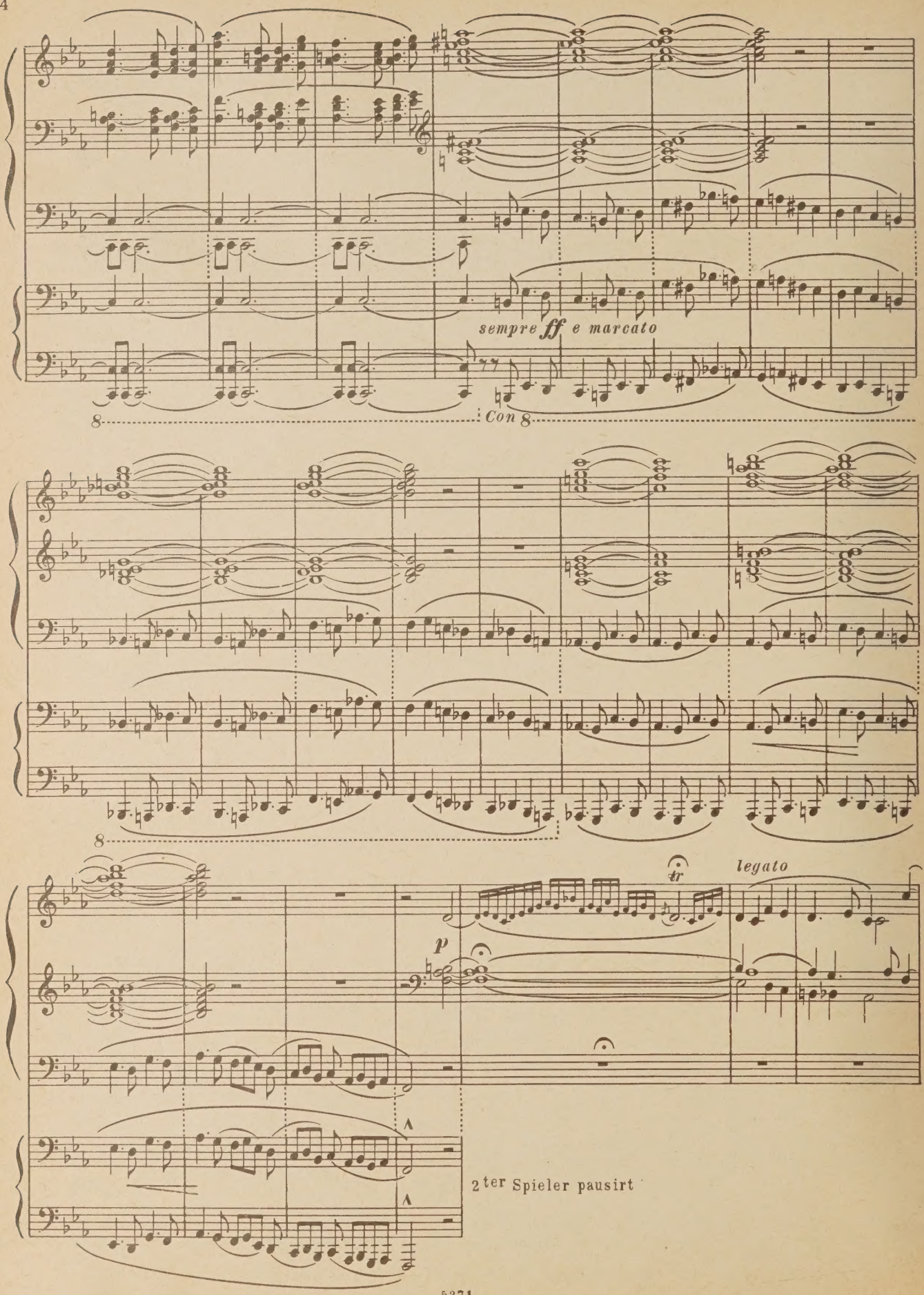
Мейербер

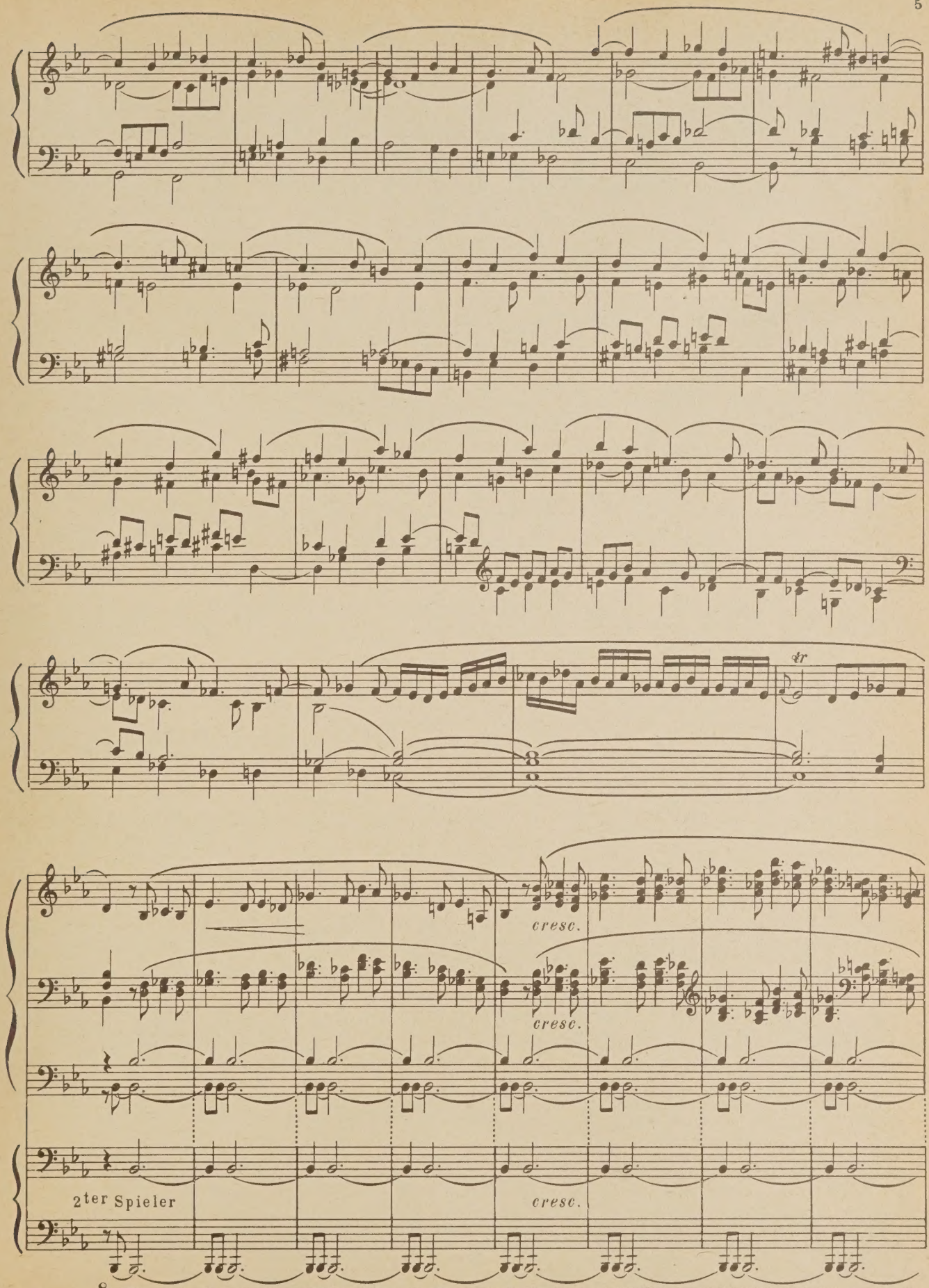
Дж. МЕЙЕРБЕР
(1791 - 1864)

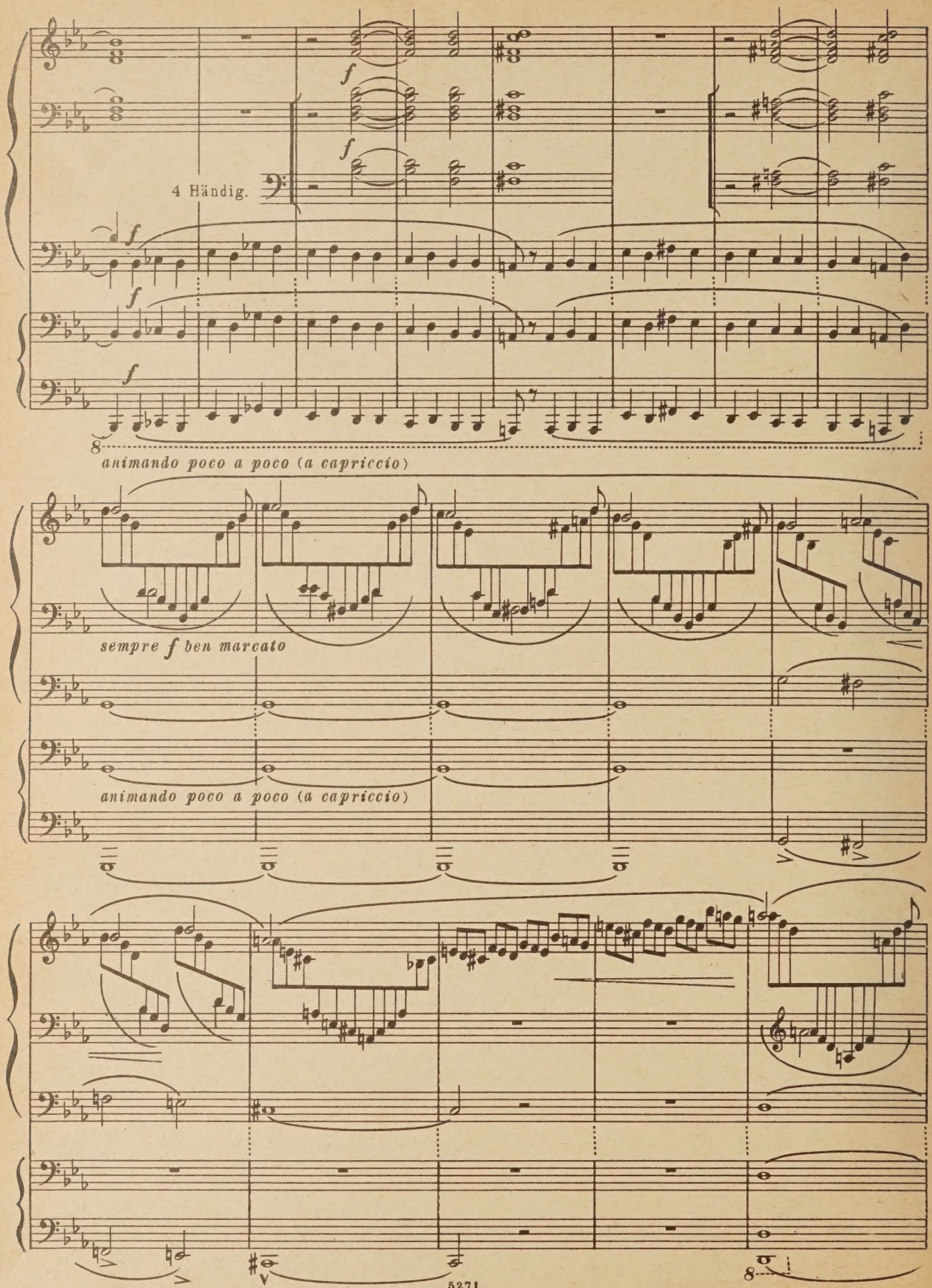


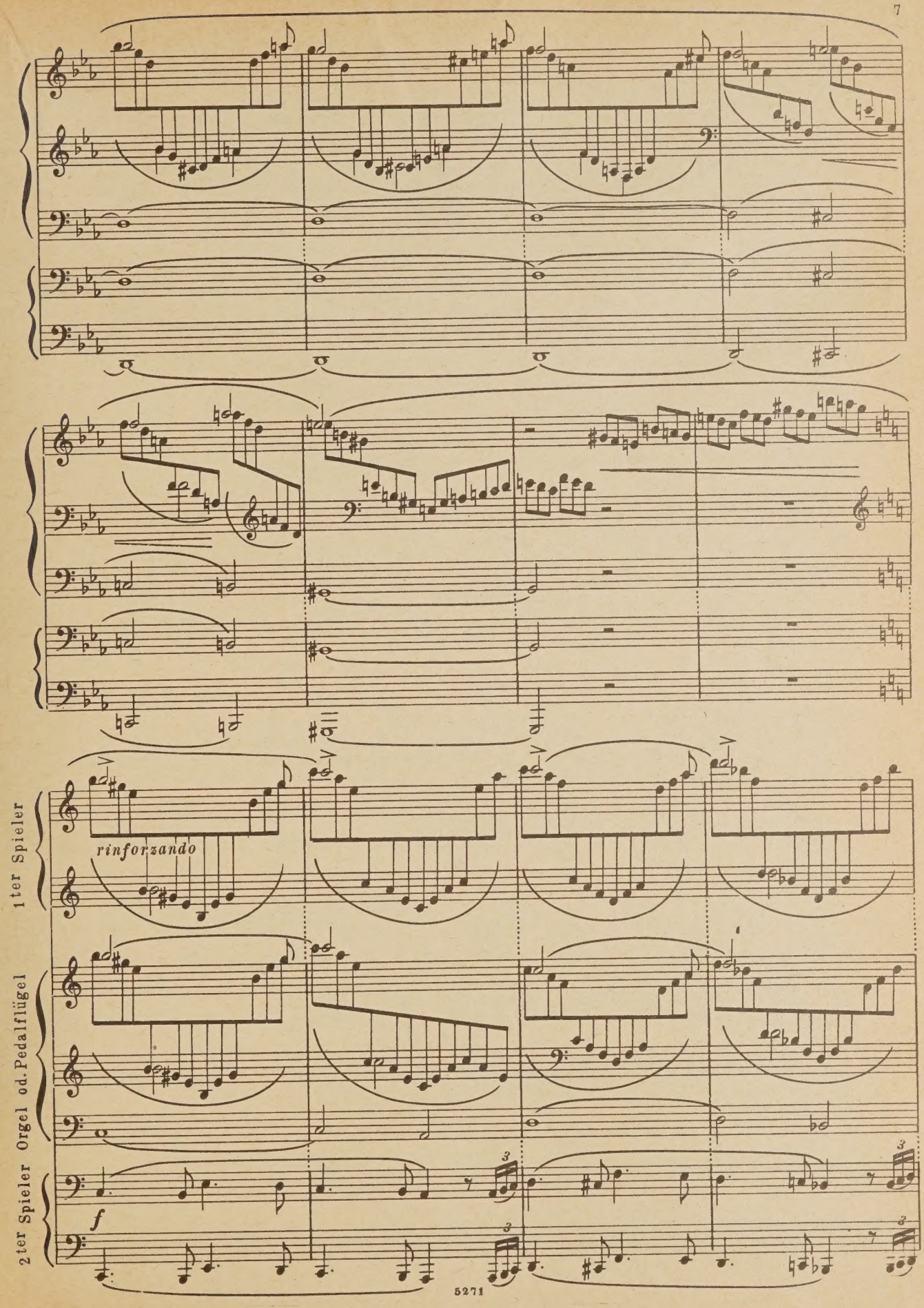
Эта фуга может быть исполнена также на фортепиано в 4 руки. В таком случае первый исполнитель должен играть обе верхние строчки, или их вариант, в то время как второй исполнитель играет нижние строчки. (примечание Листа).

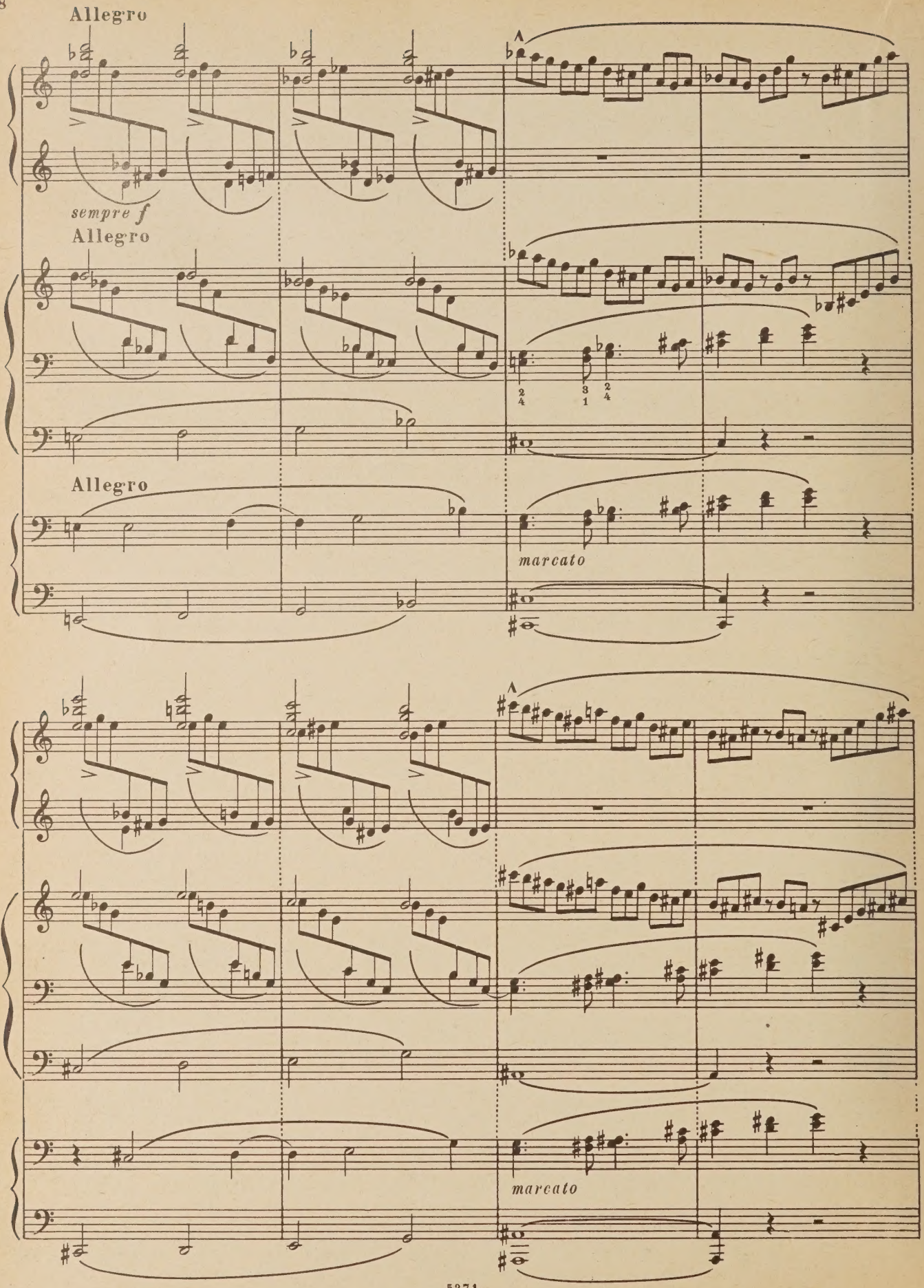
*)Органные регистры следует использовать в соответствии с обозначениями (*p*, *f*, *pp*, *ff*).

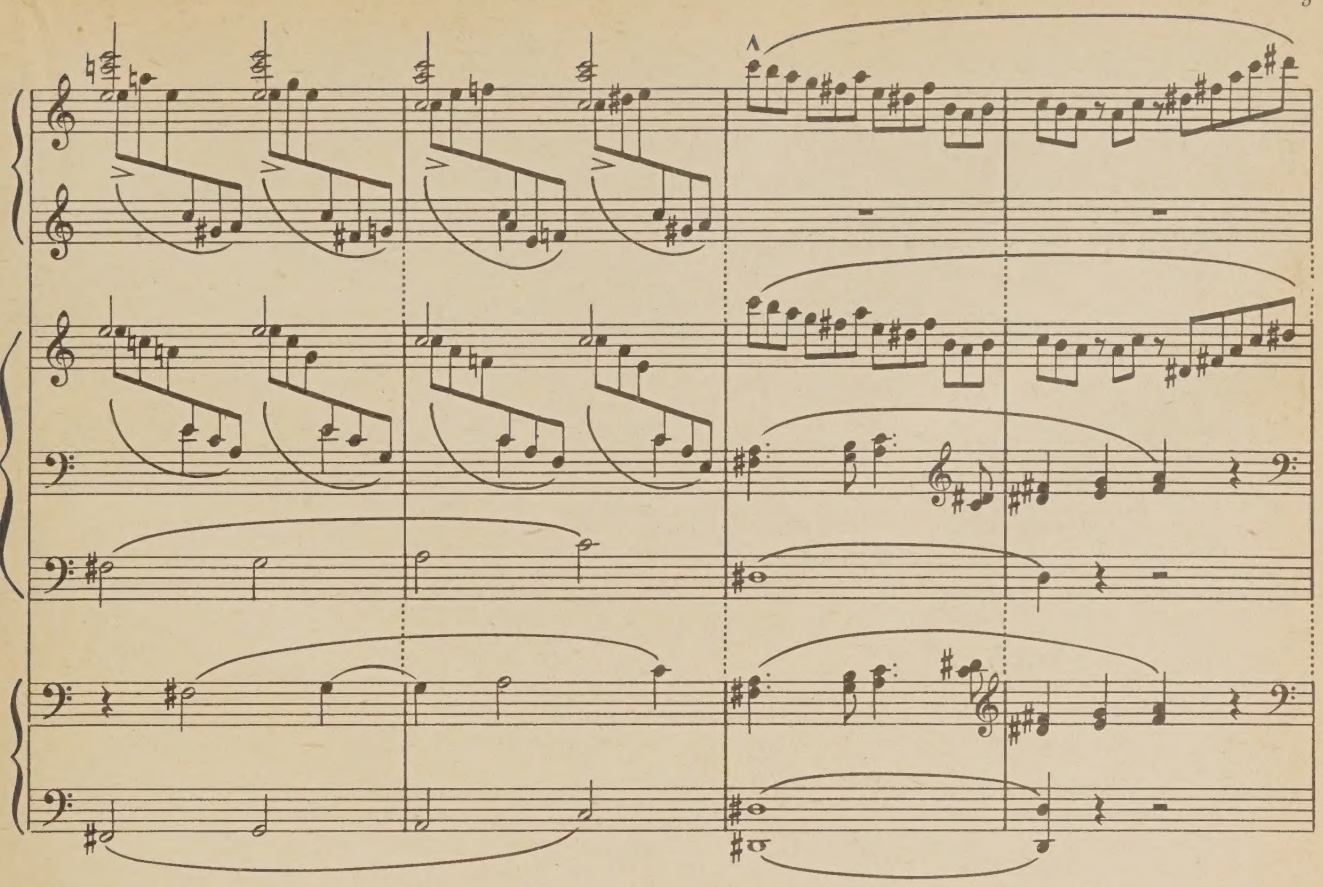

sempre ff e marcato
8
Con 8
8
tr
legato
p
2ter Spieler pausirt

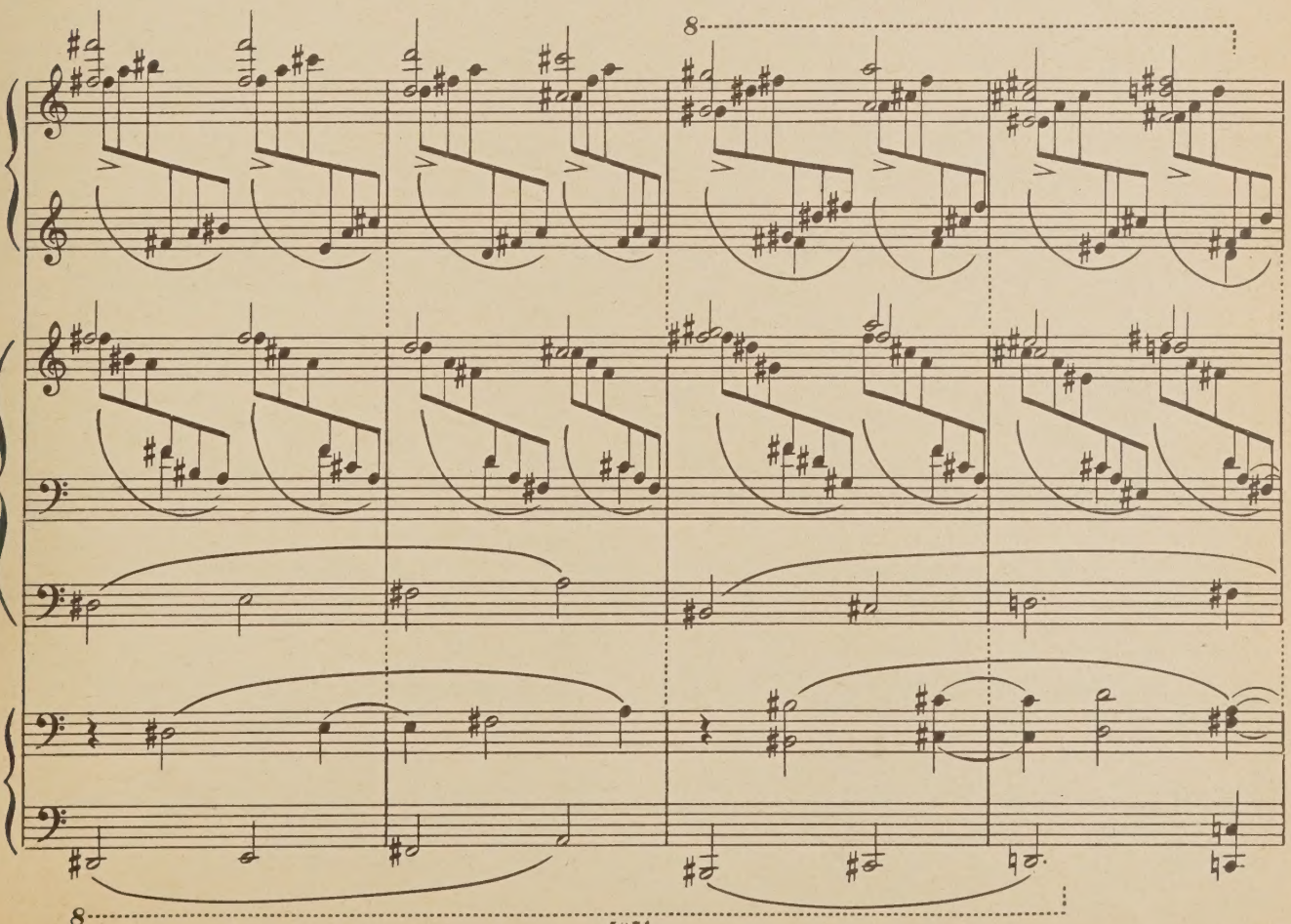

tr
cresc.
cresc.
2ter Spieler
cresc.
8

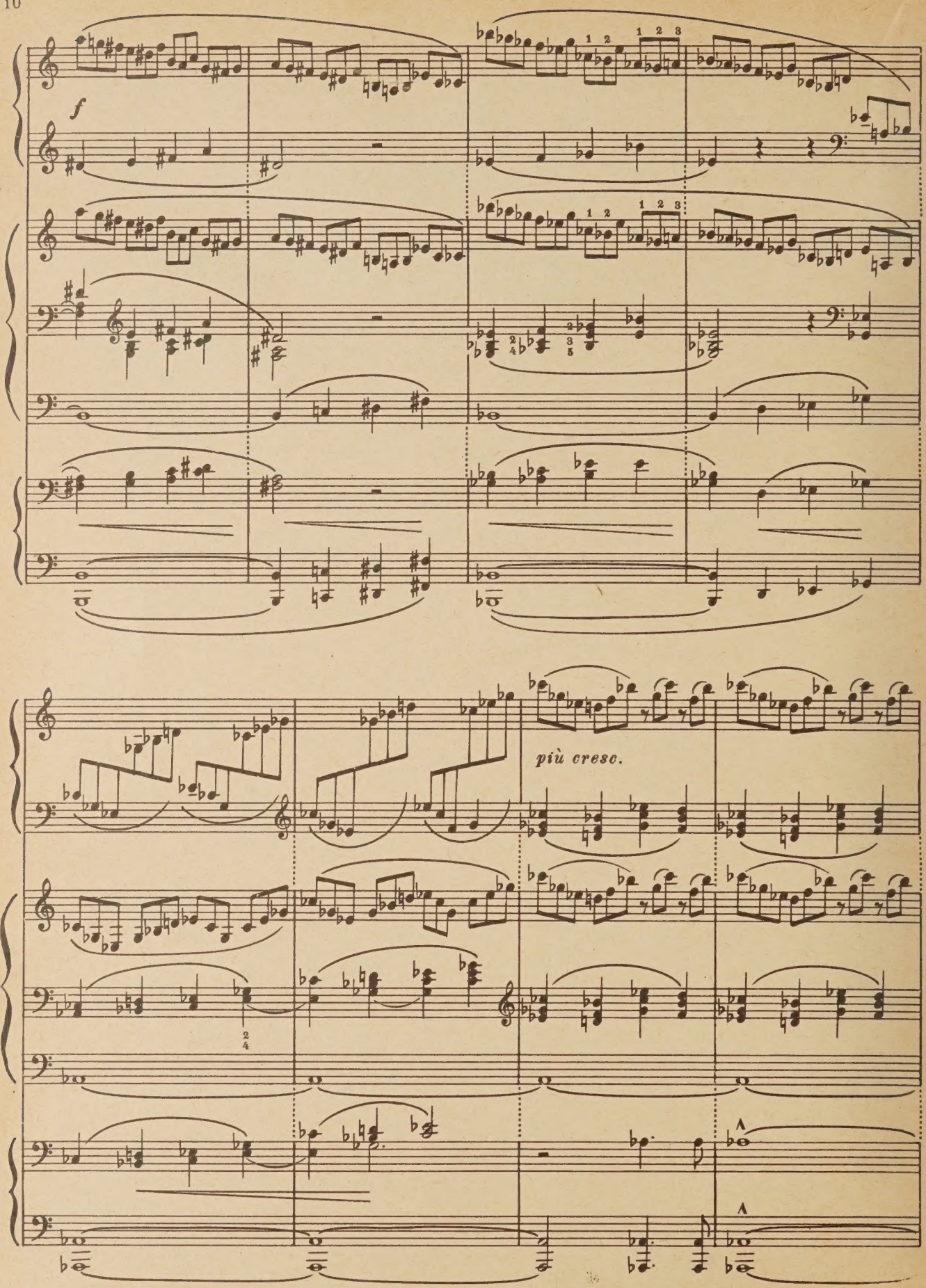

4 Händig.
animando poco a poco (a capriccio)
sempre f ben marcato
animando poco a poco (a capriccio)

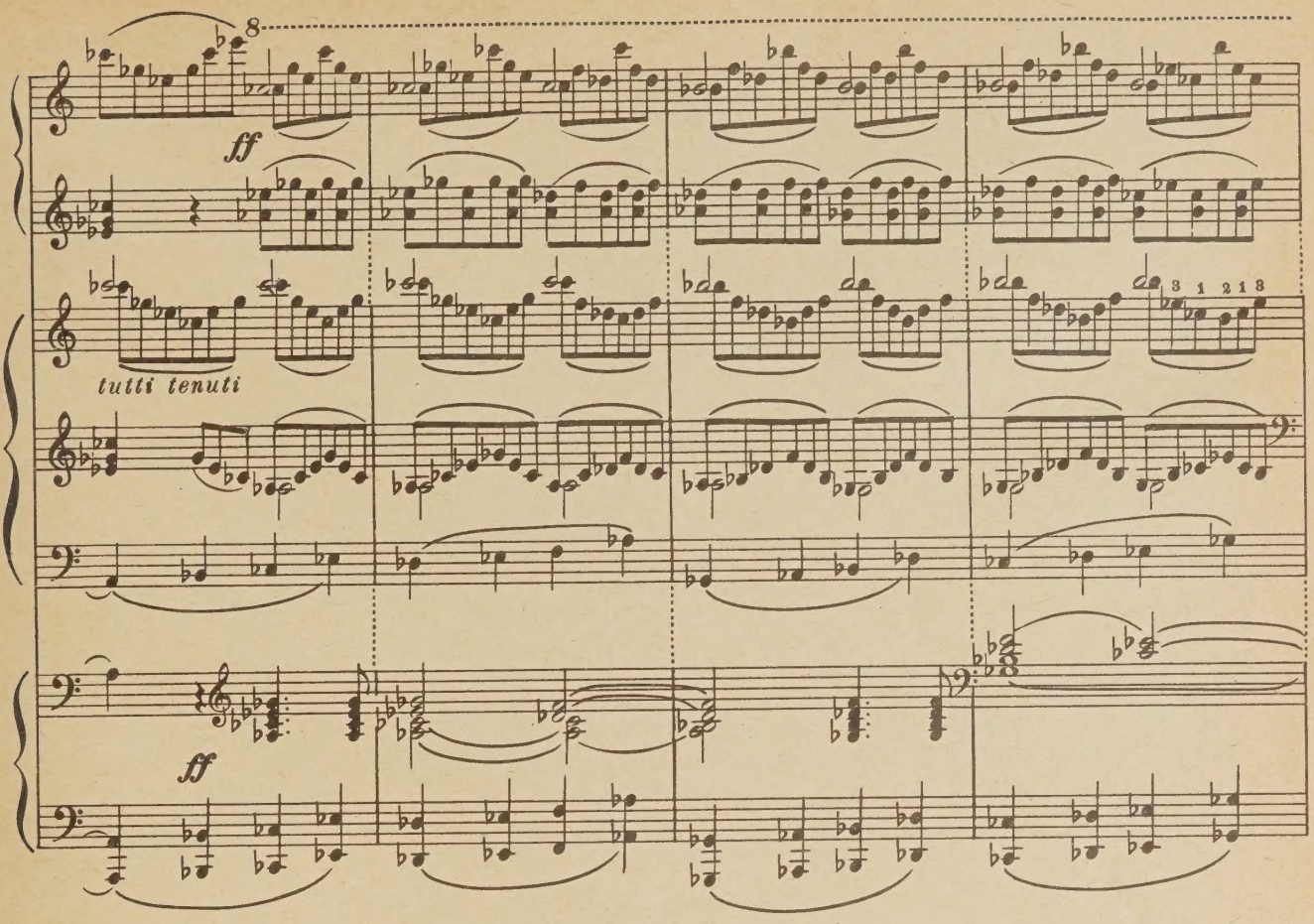

1ter Spieler
rinforzando
2ter Spieler Orgel od. Pedalflügel
f

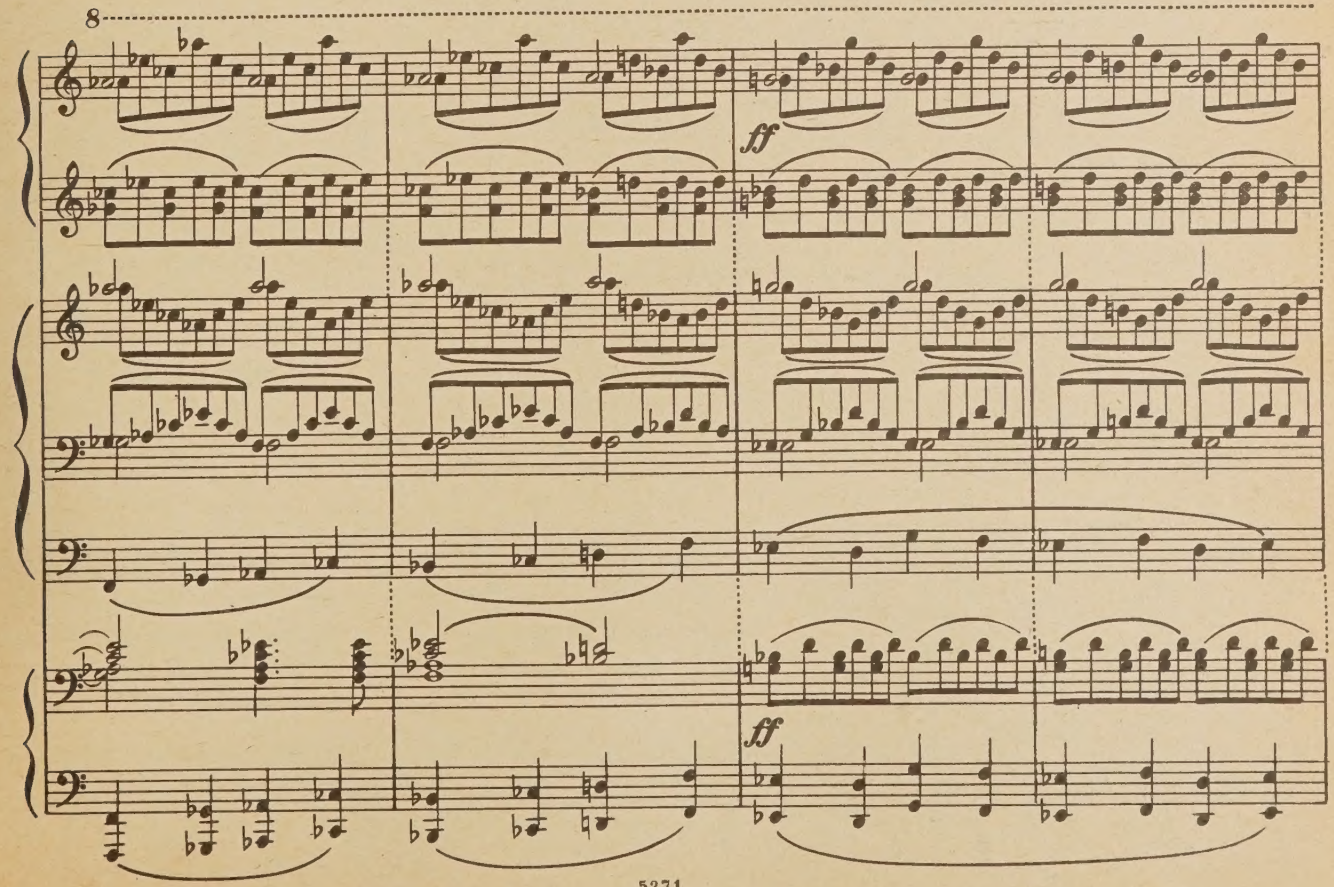

Allegro
sempre f
Allegro
Allegro
marcato
marcato

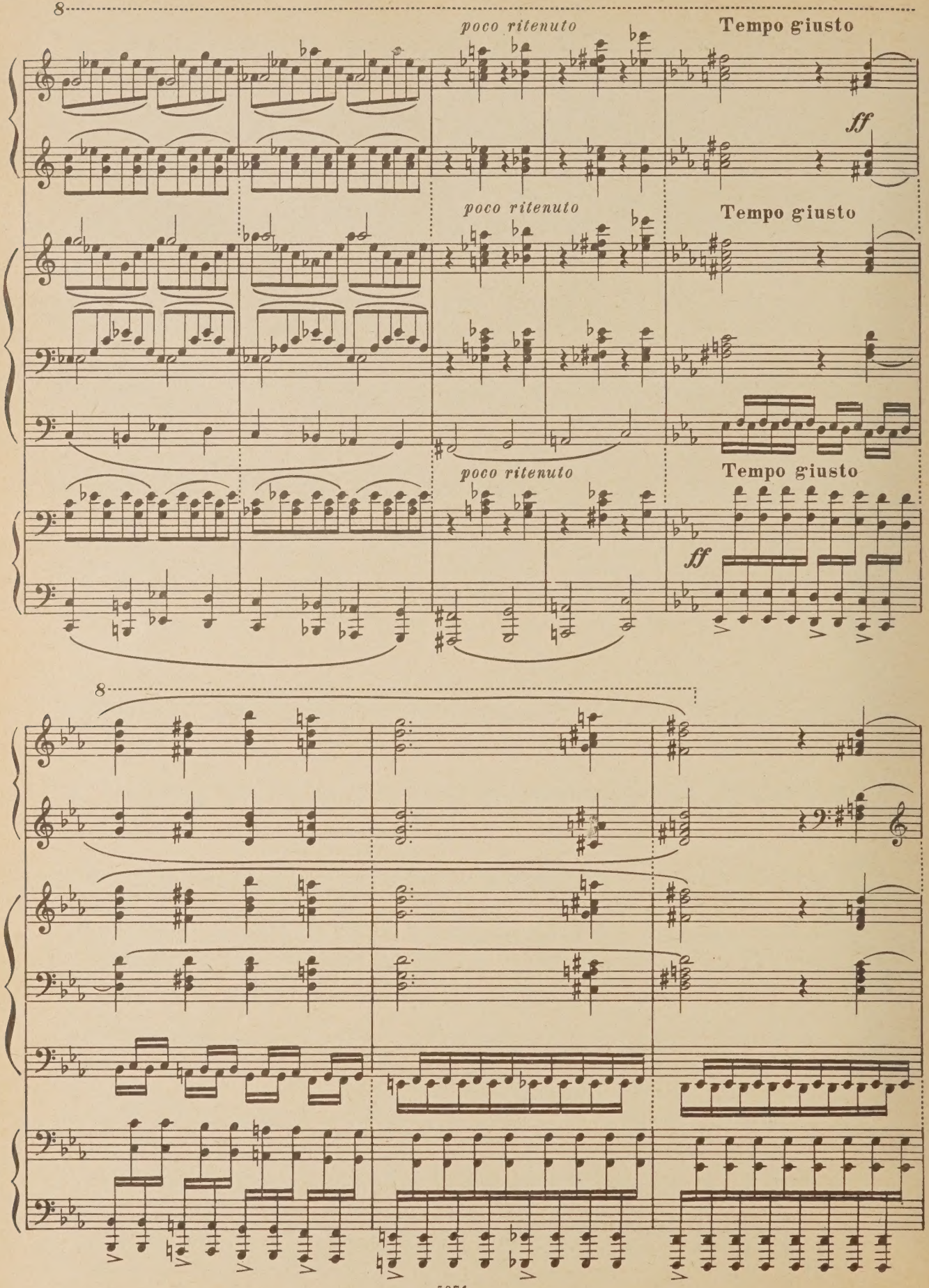


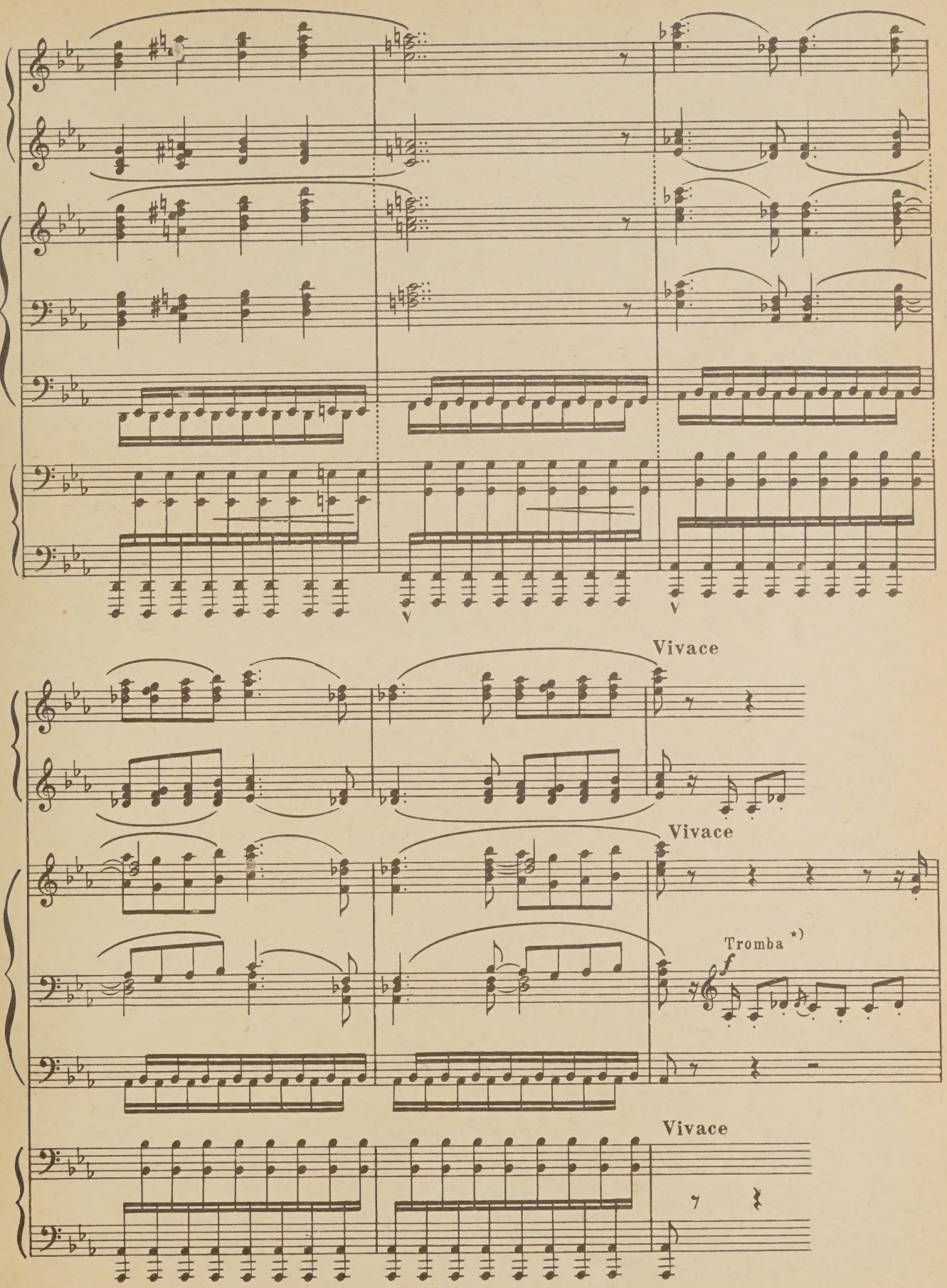

8
8


f
più cresc.

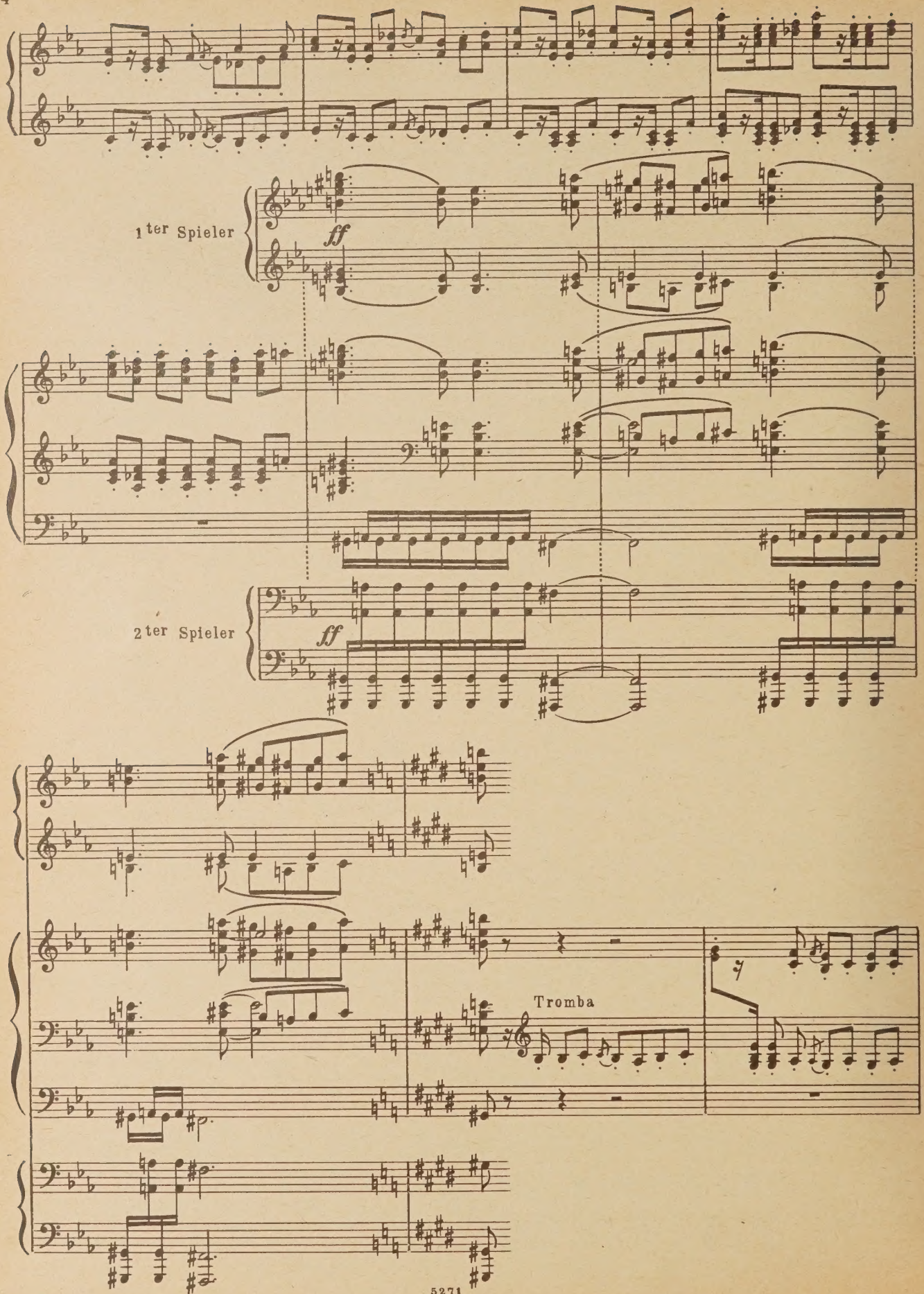

8
ff
tutti tenuti
3 1 2 1 3
ff

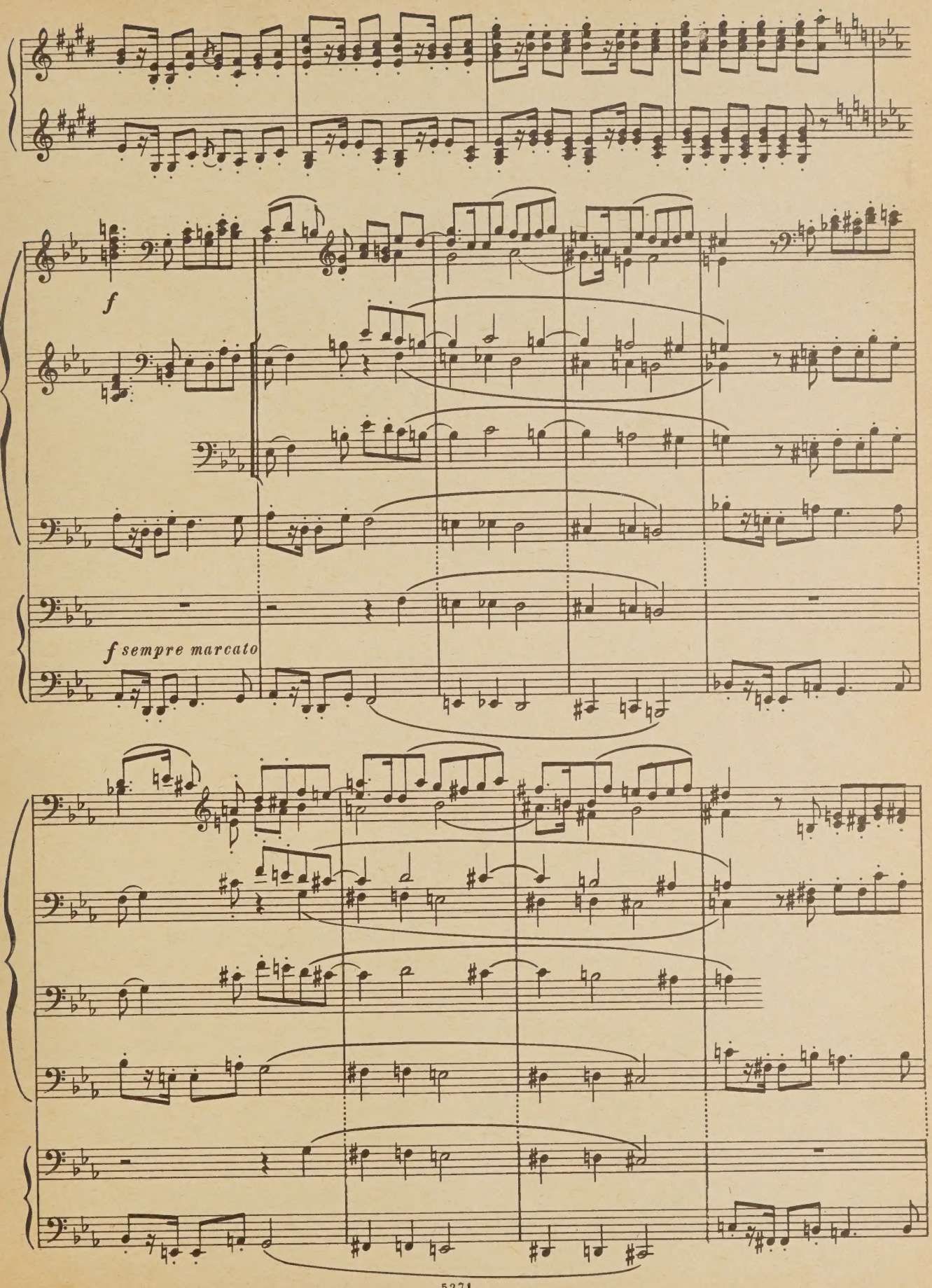

8
ff
ff

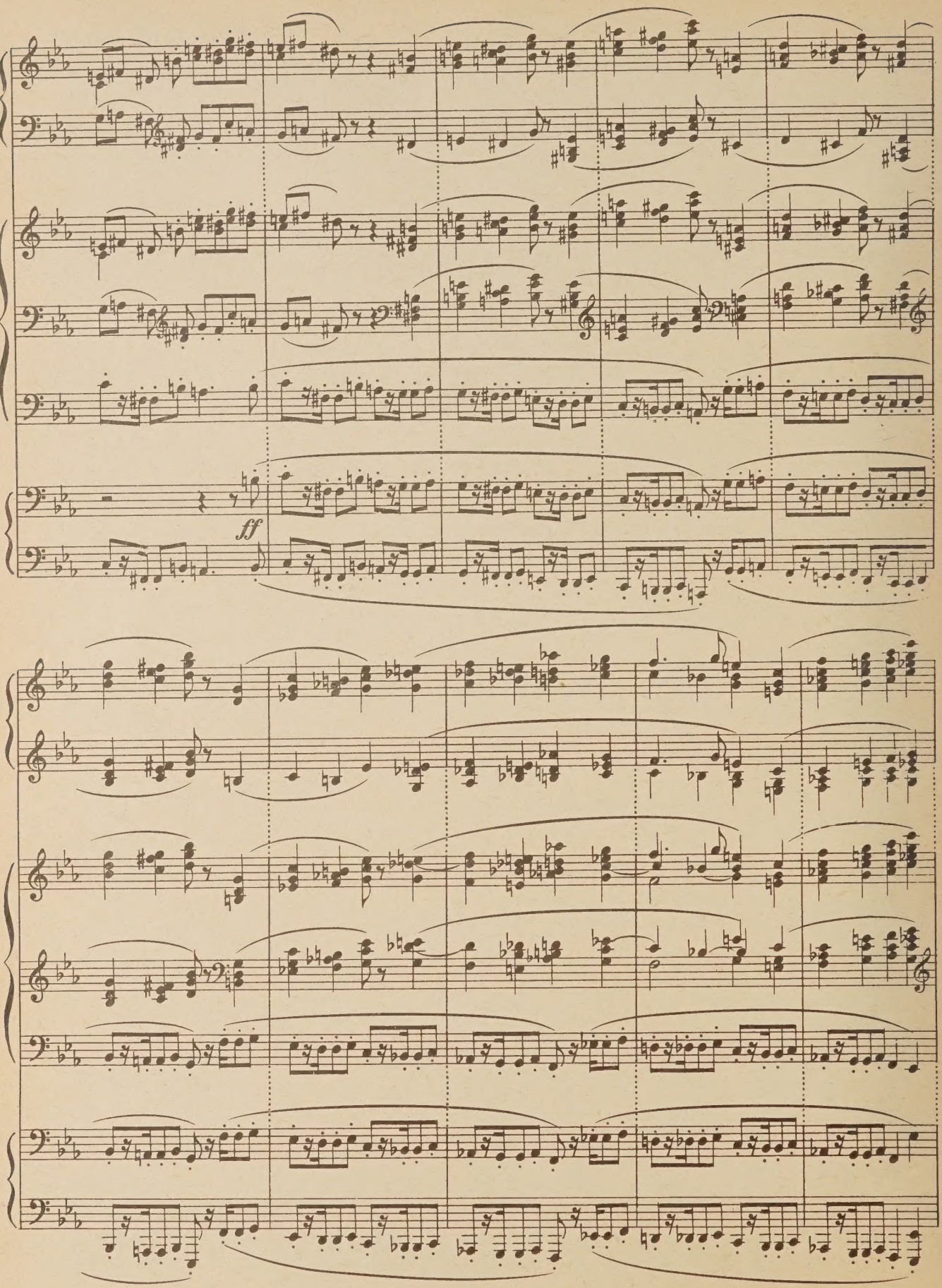

8
poco ritenuto
Tempo giusto
ff
poco ritenuto
Tempo giusto
poco ritenuto
Tempo giusto
ff
8

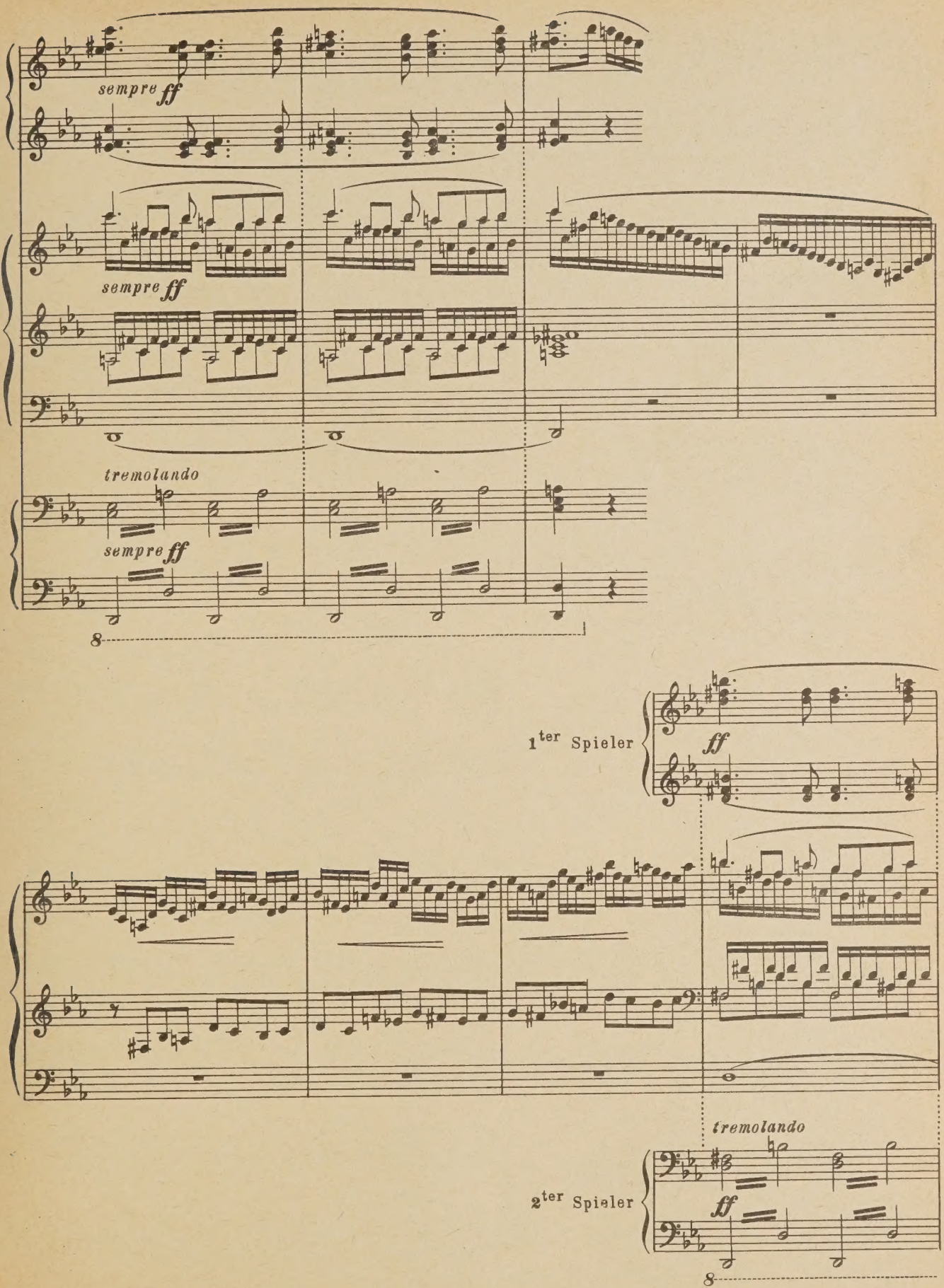


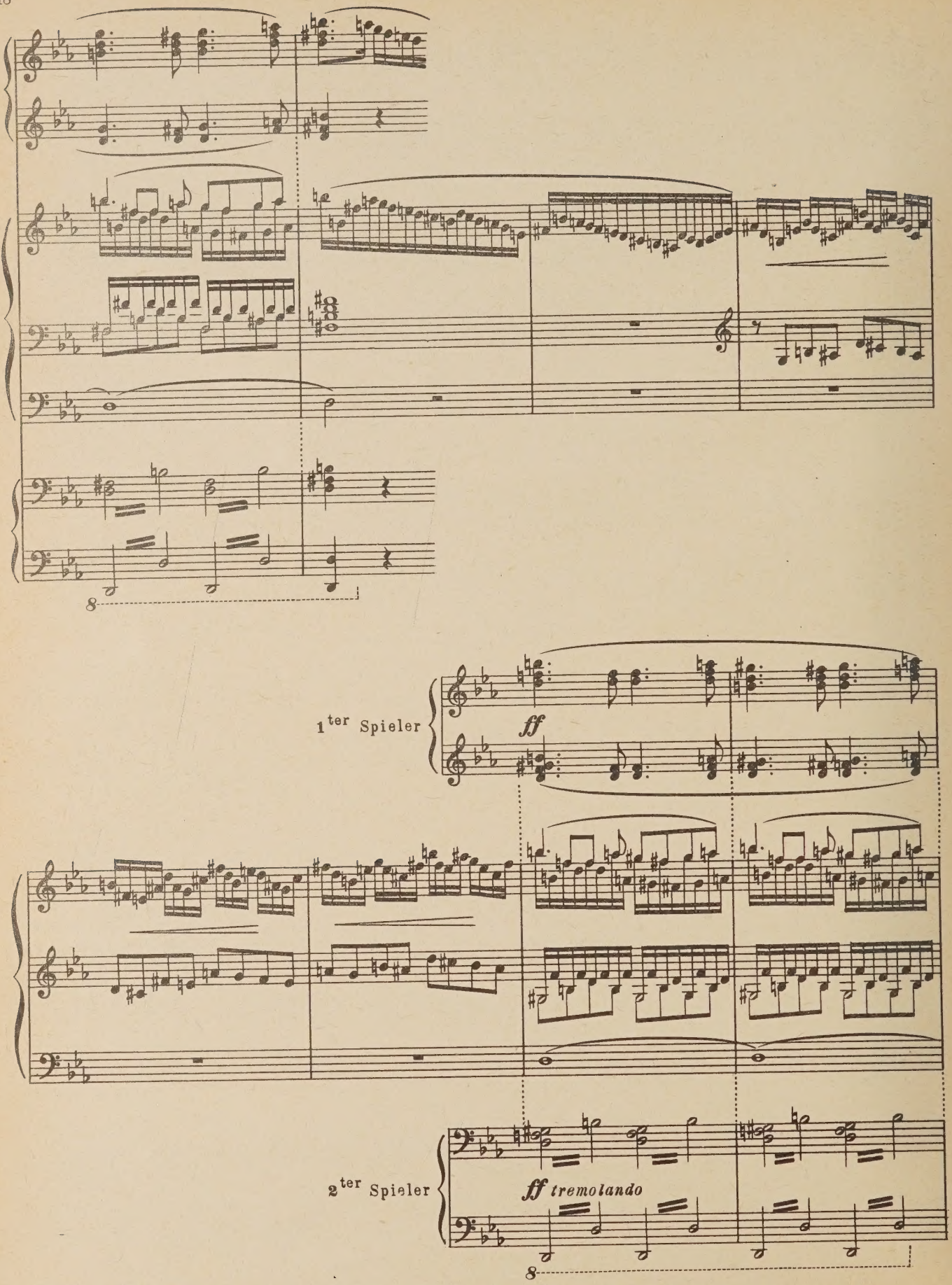
*) Партию органа (*Tromba*) играет первый исполнитель.

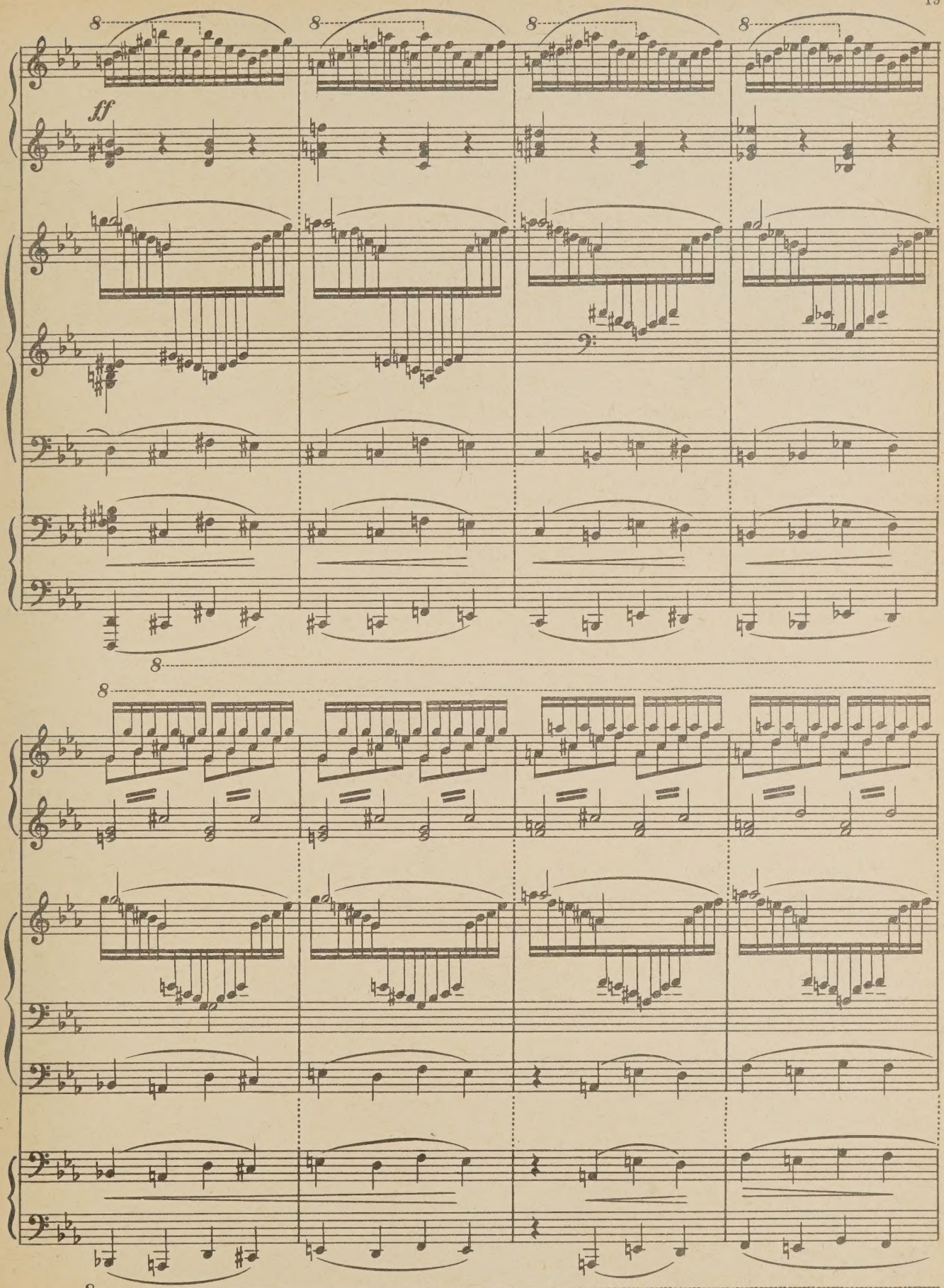

1ter Spieler
ff
2ter Spieler
ff
Tromba

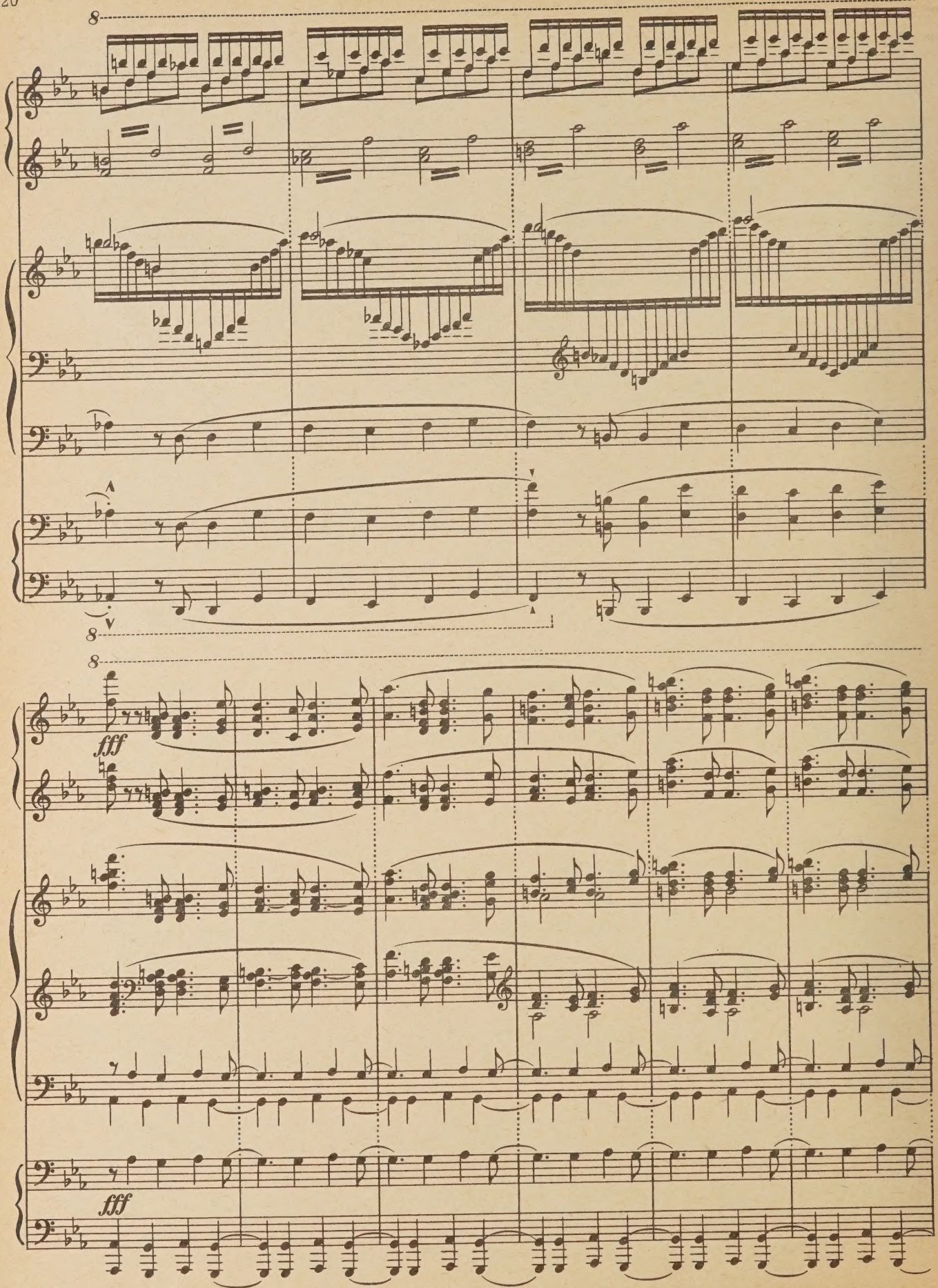

f
f sempre marcato

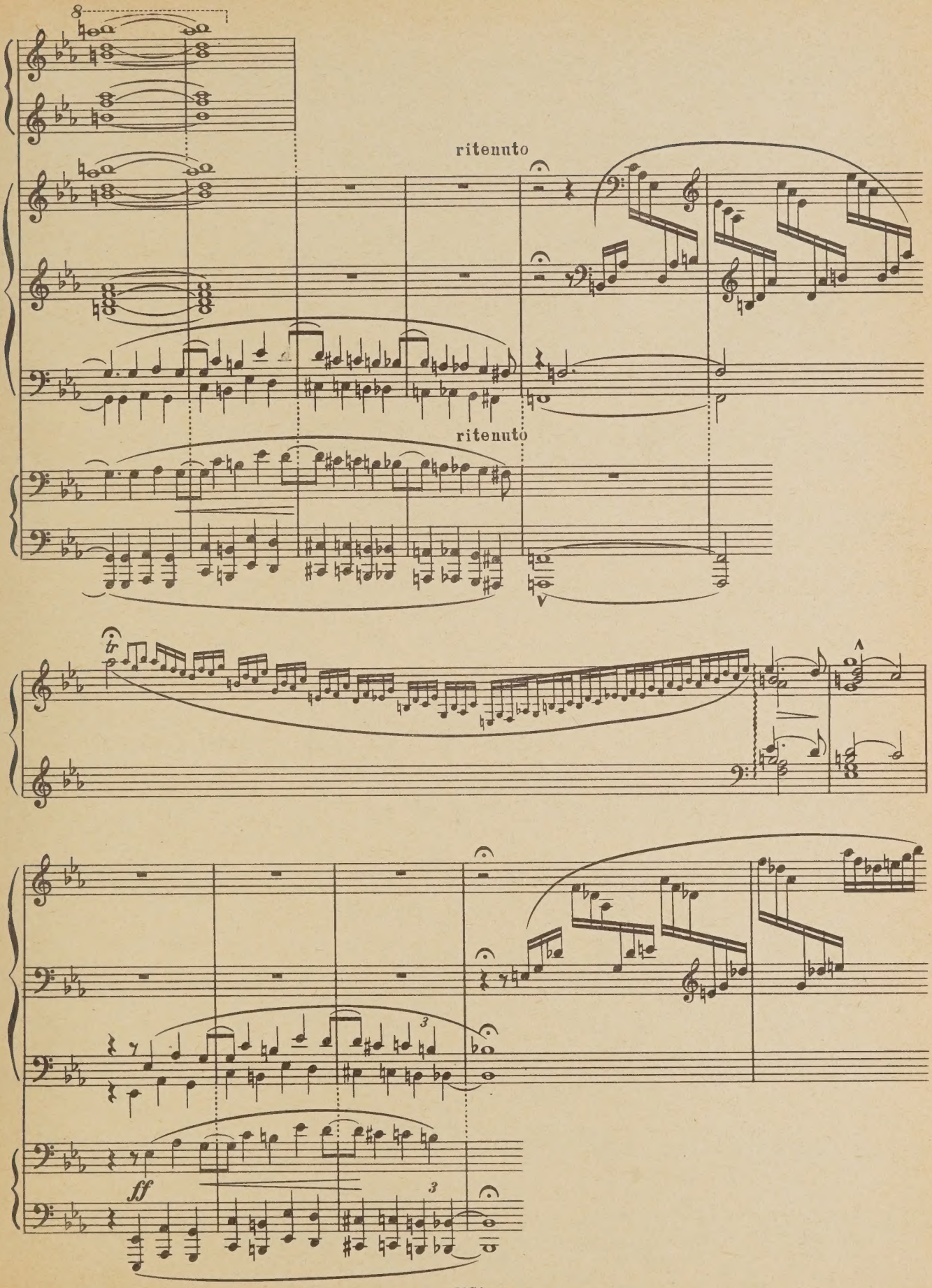

ff

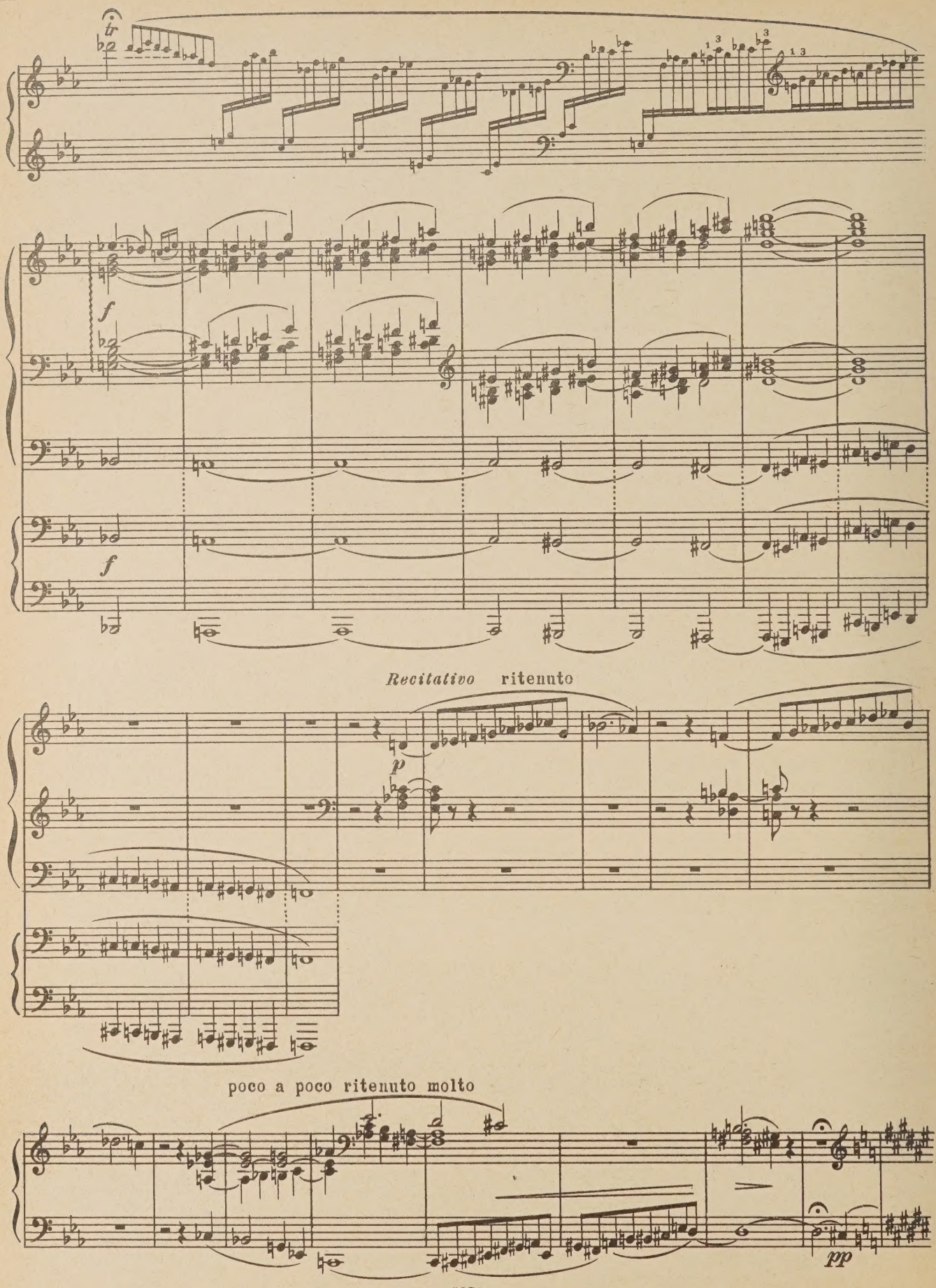

sempre ff
sempre ff
tremolando
sempre ff
8
1ter Spieler
ff
tremolando
2ter Spieler
ff
8

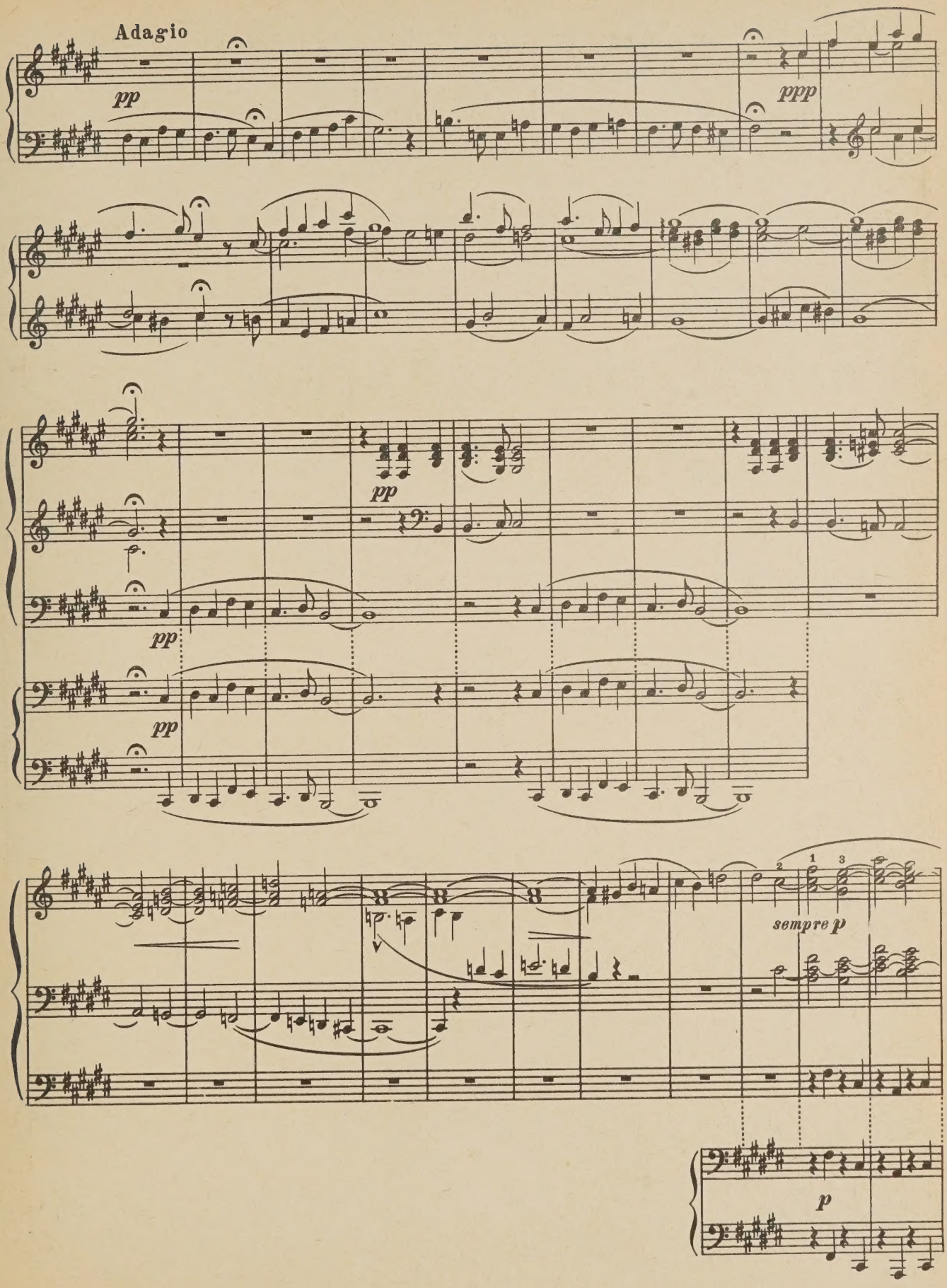

1ter Spieler
ff
2ter Spieler
ff tremolando
8
8

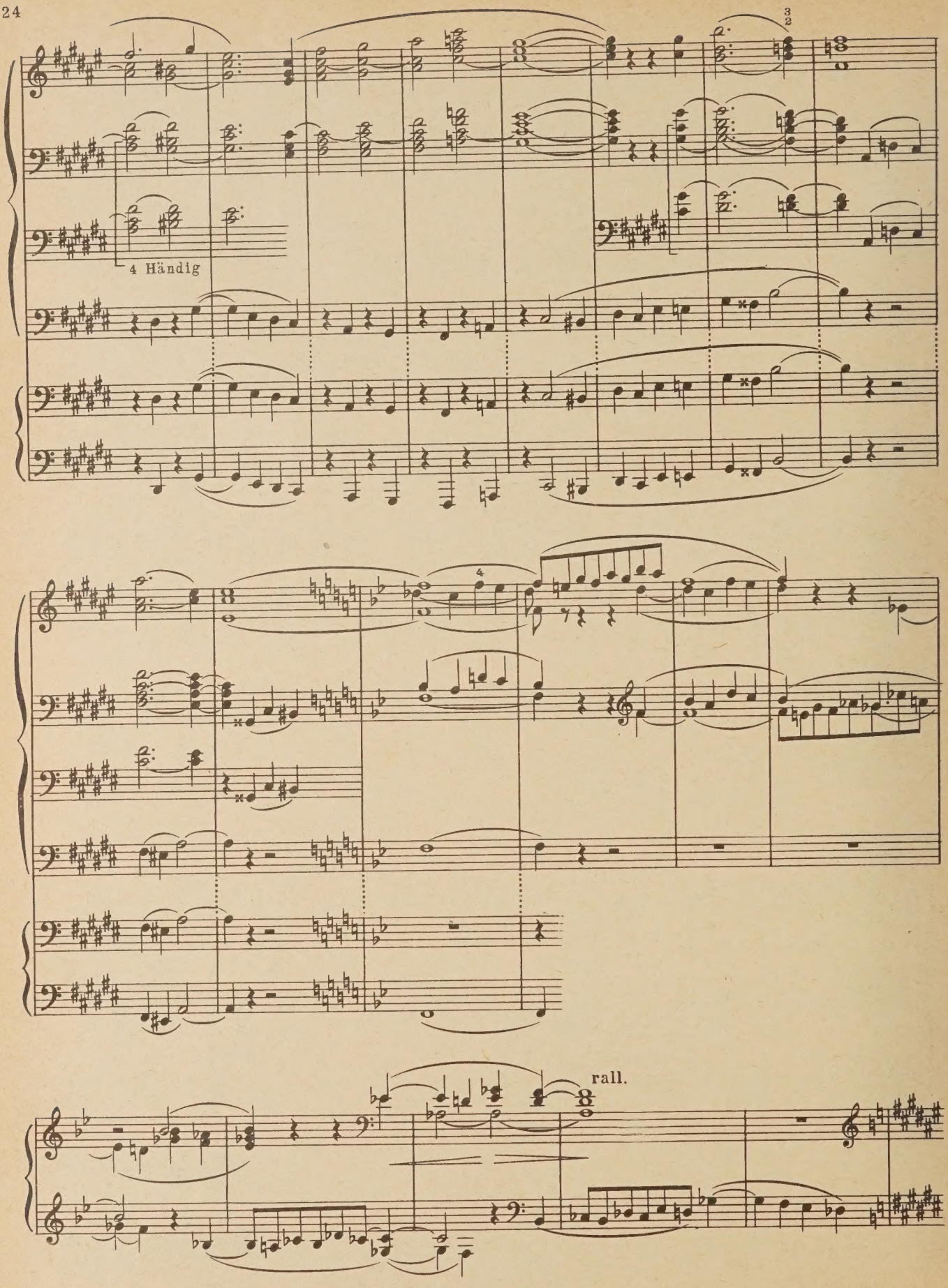

8
8
8
8
ff
8
8
8
8
8

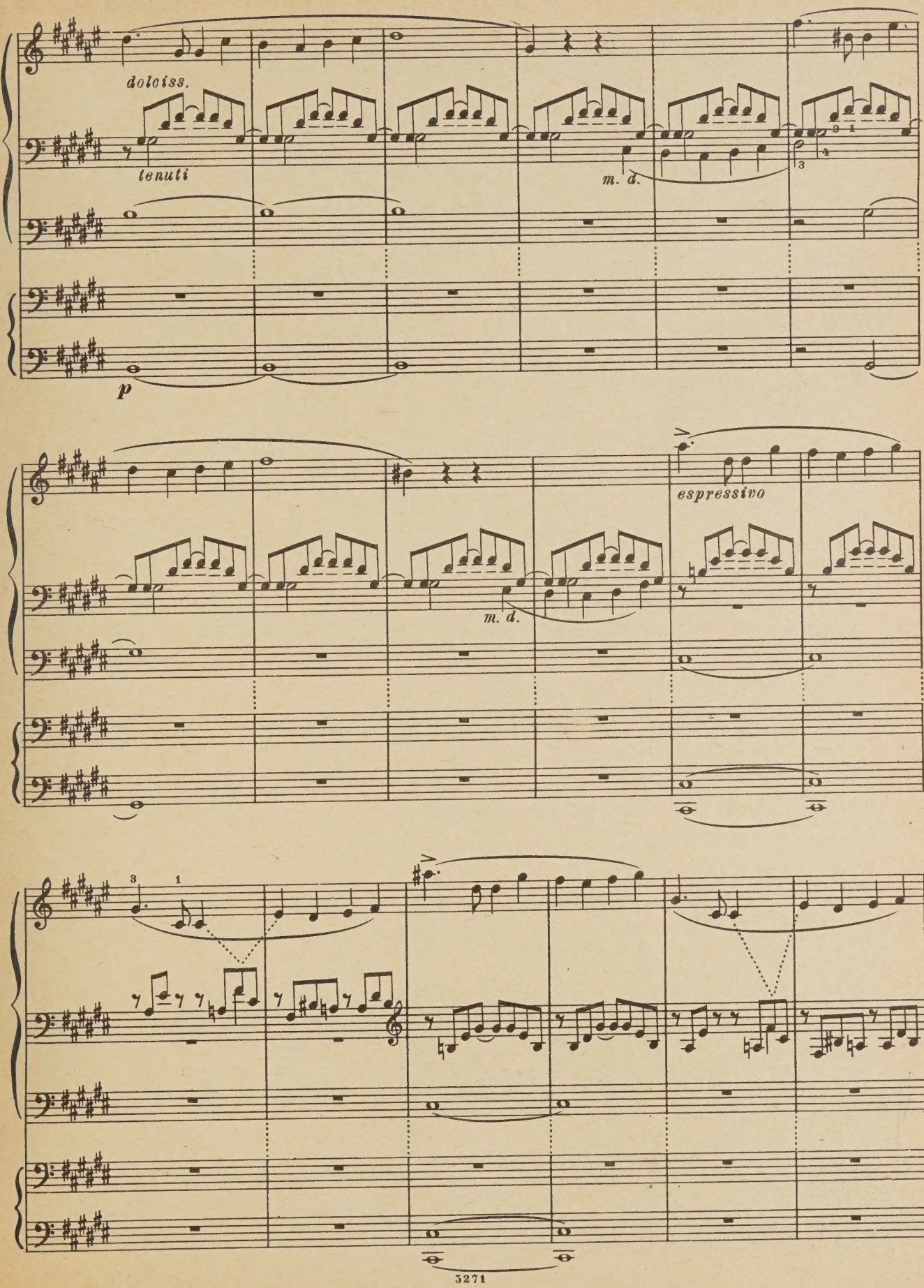

8
8
8
fff
fff

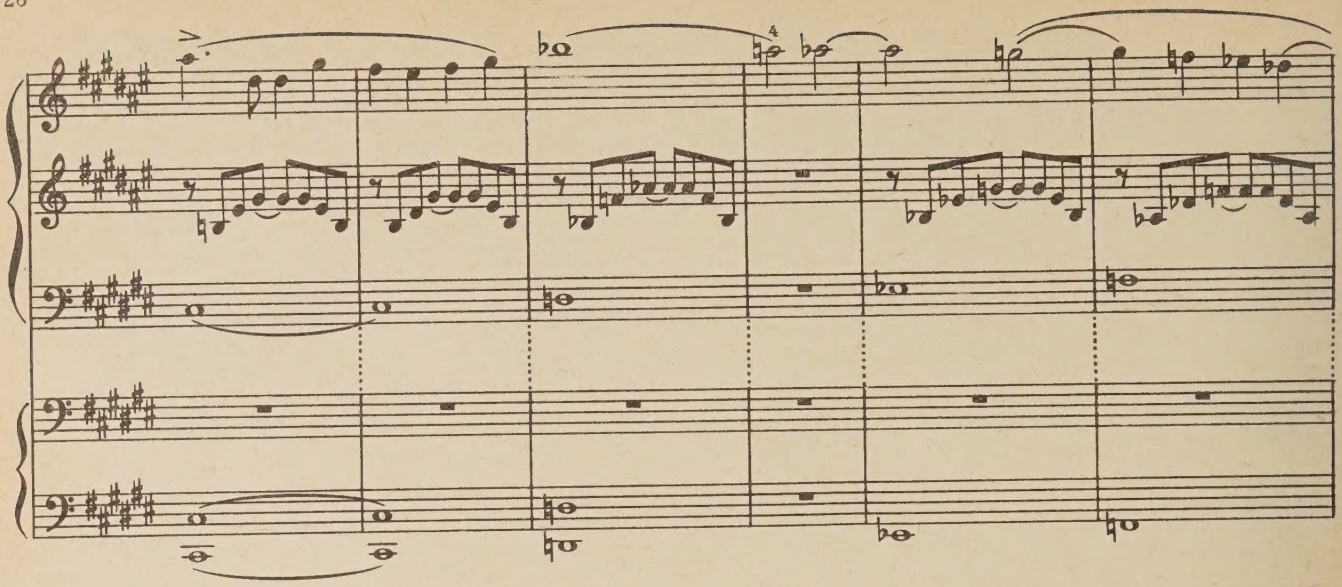

8
ritenuto
ritenuto
tr
3
3
ff

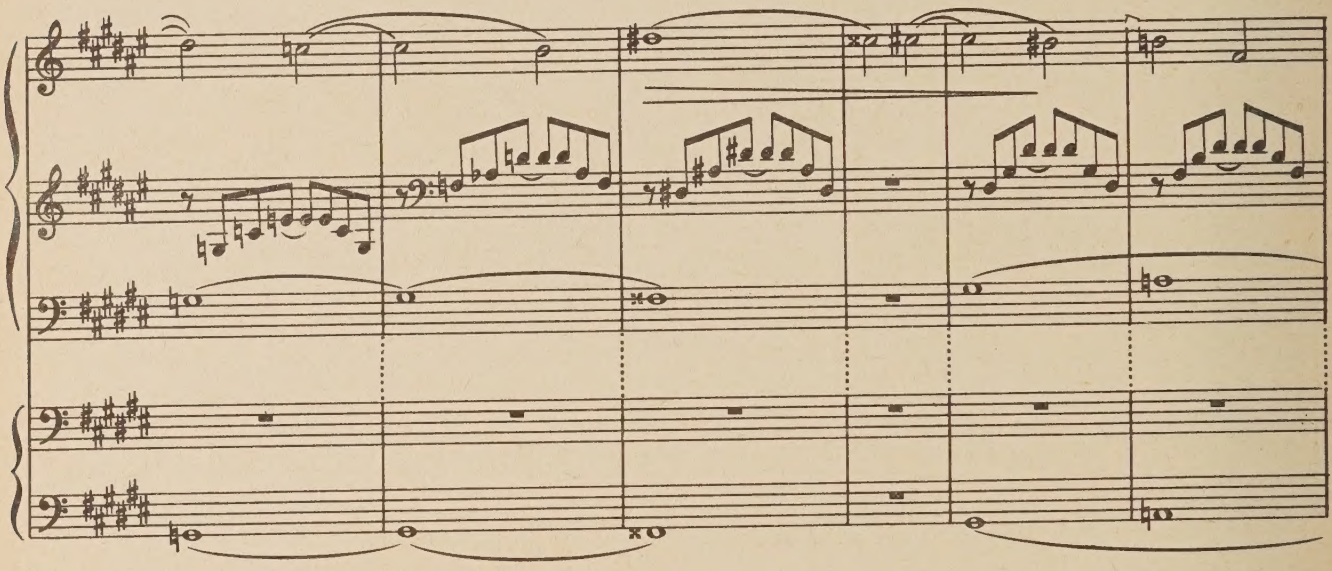

tr
f
f
Recitativo ritenuto
p
poco a poco ritenuto molto
pp


Adagio
pp
ppp
pp
pp
pp
sempre p
p


4 Händig
rall.

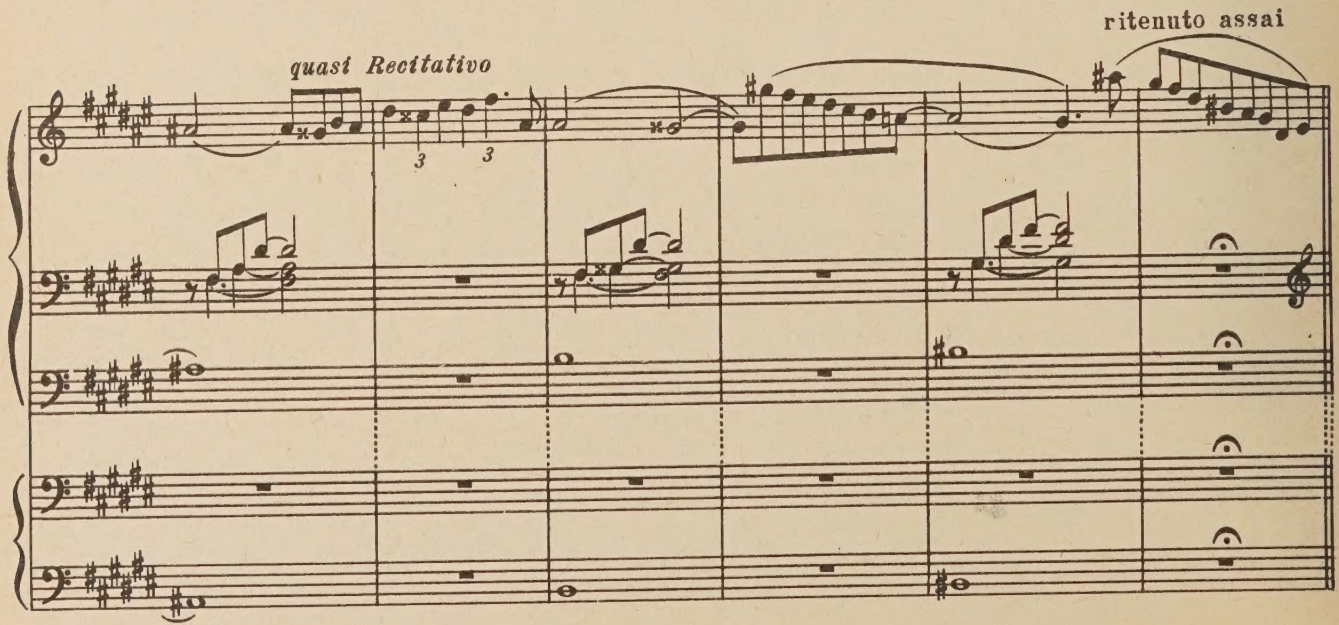

dolciss.
tenuti
m. d.
p
espressivo
m. d.

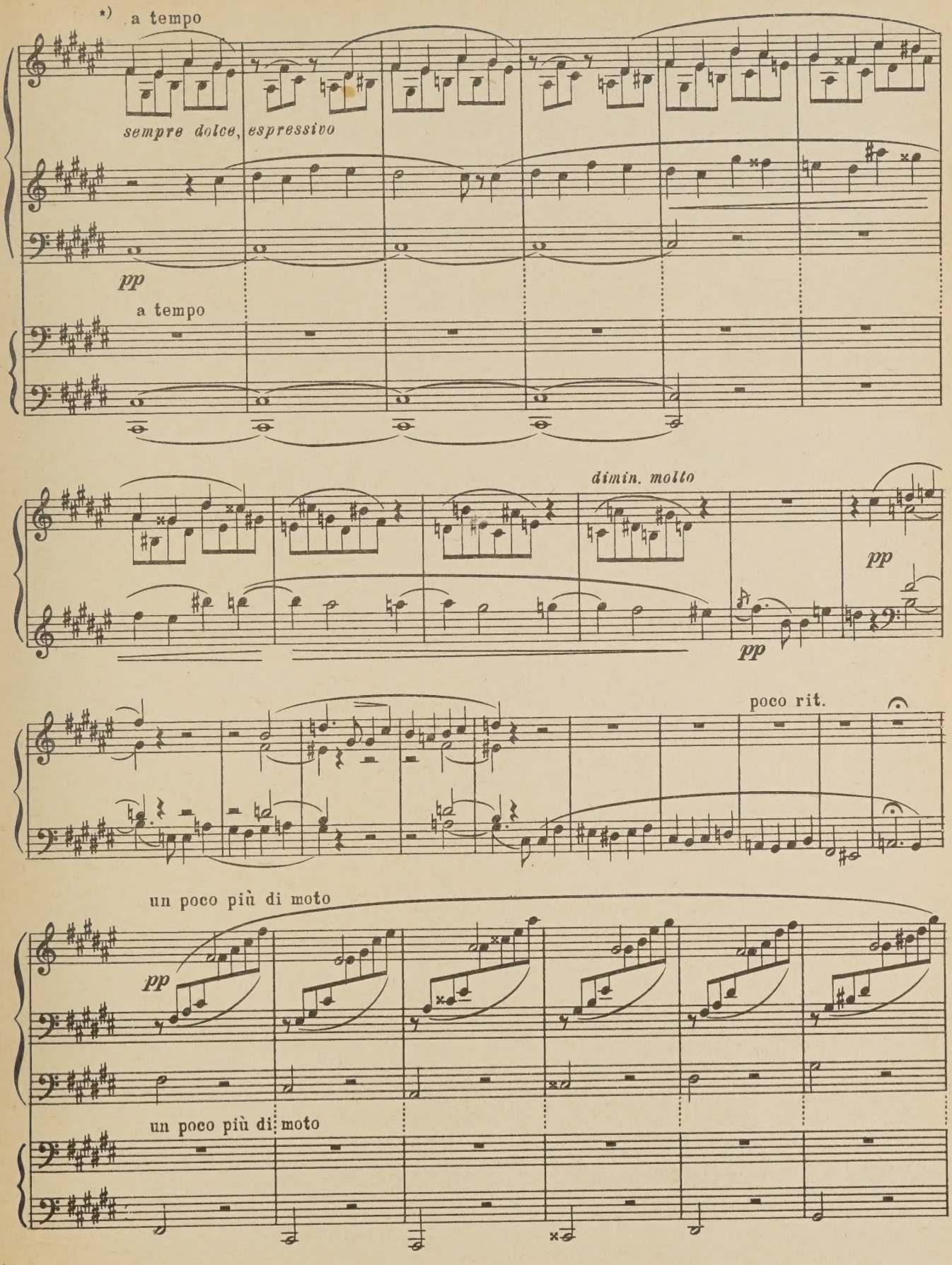




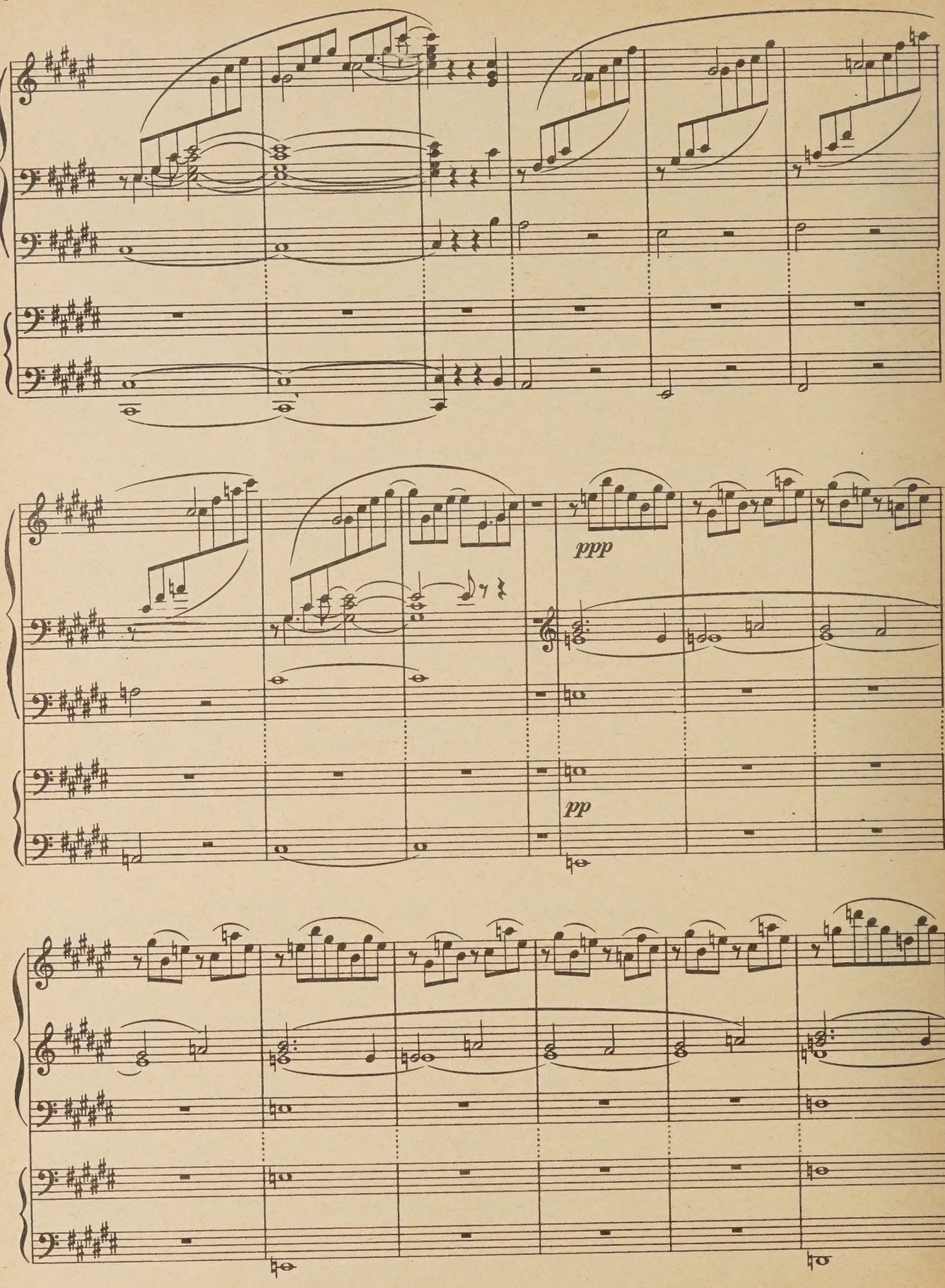
quasi Recitativo

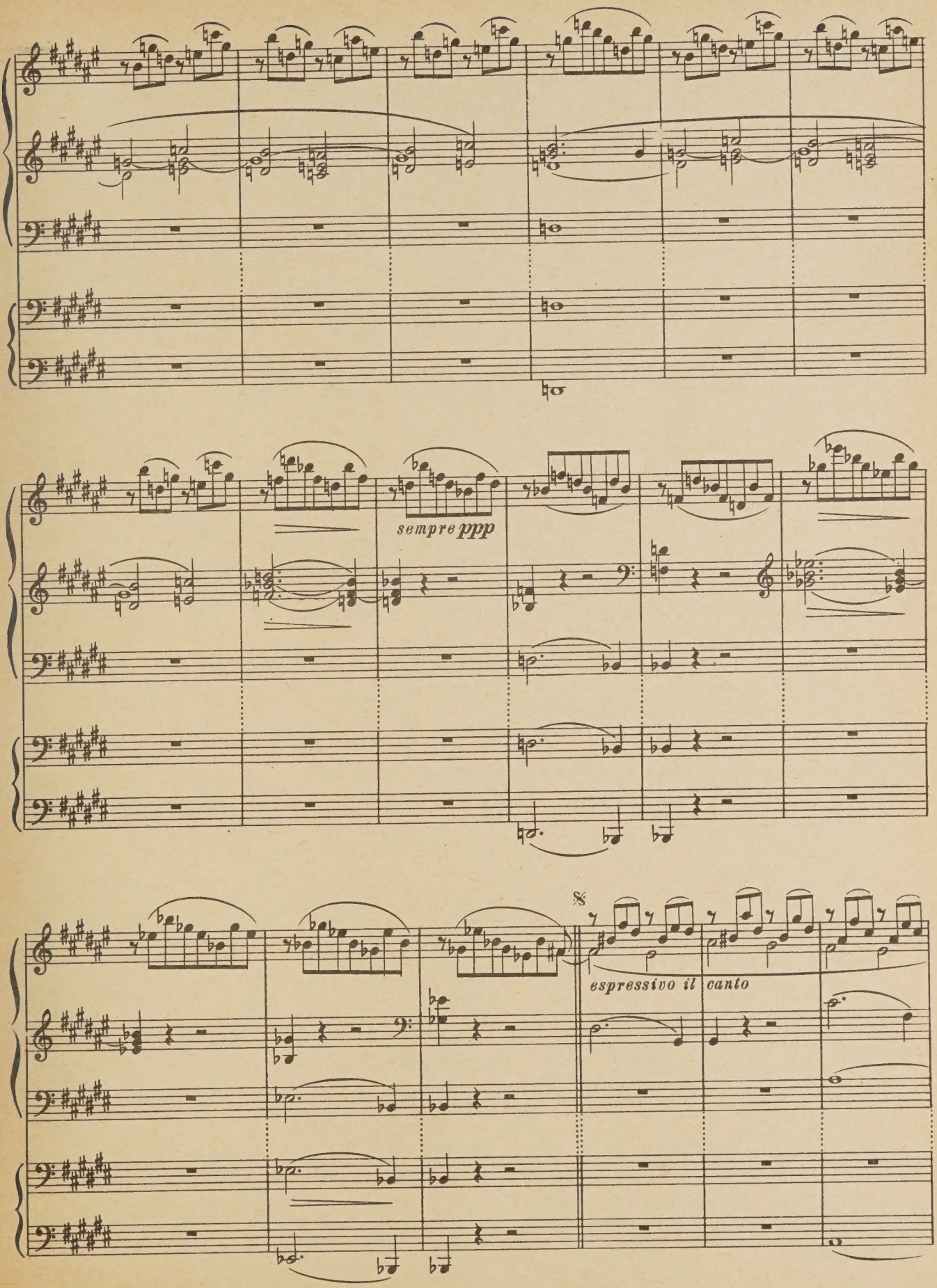
ritenuto assai

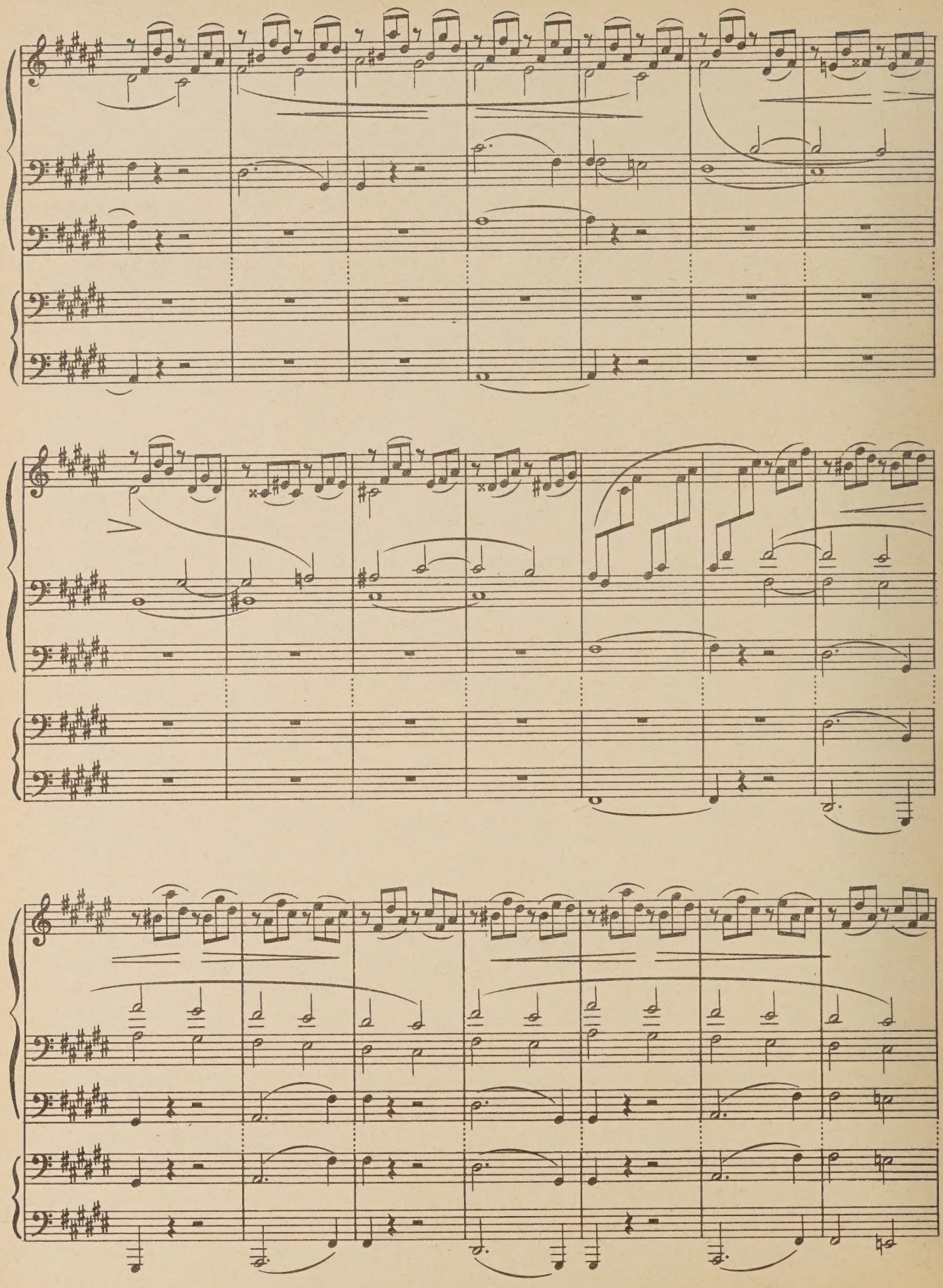


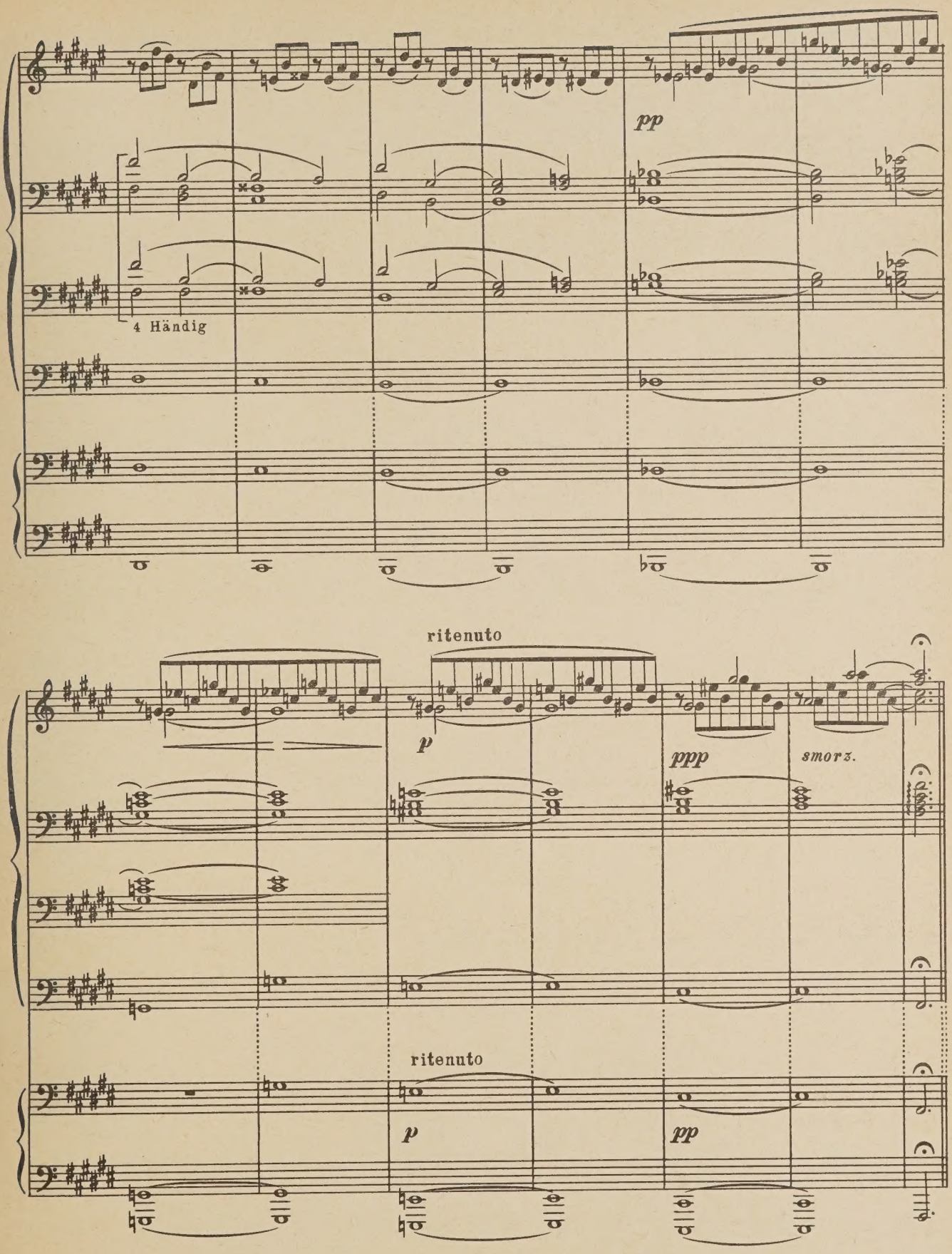


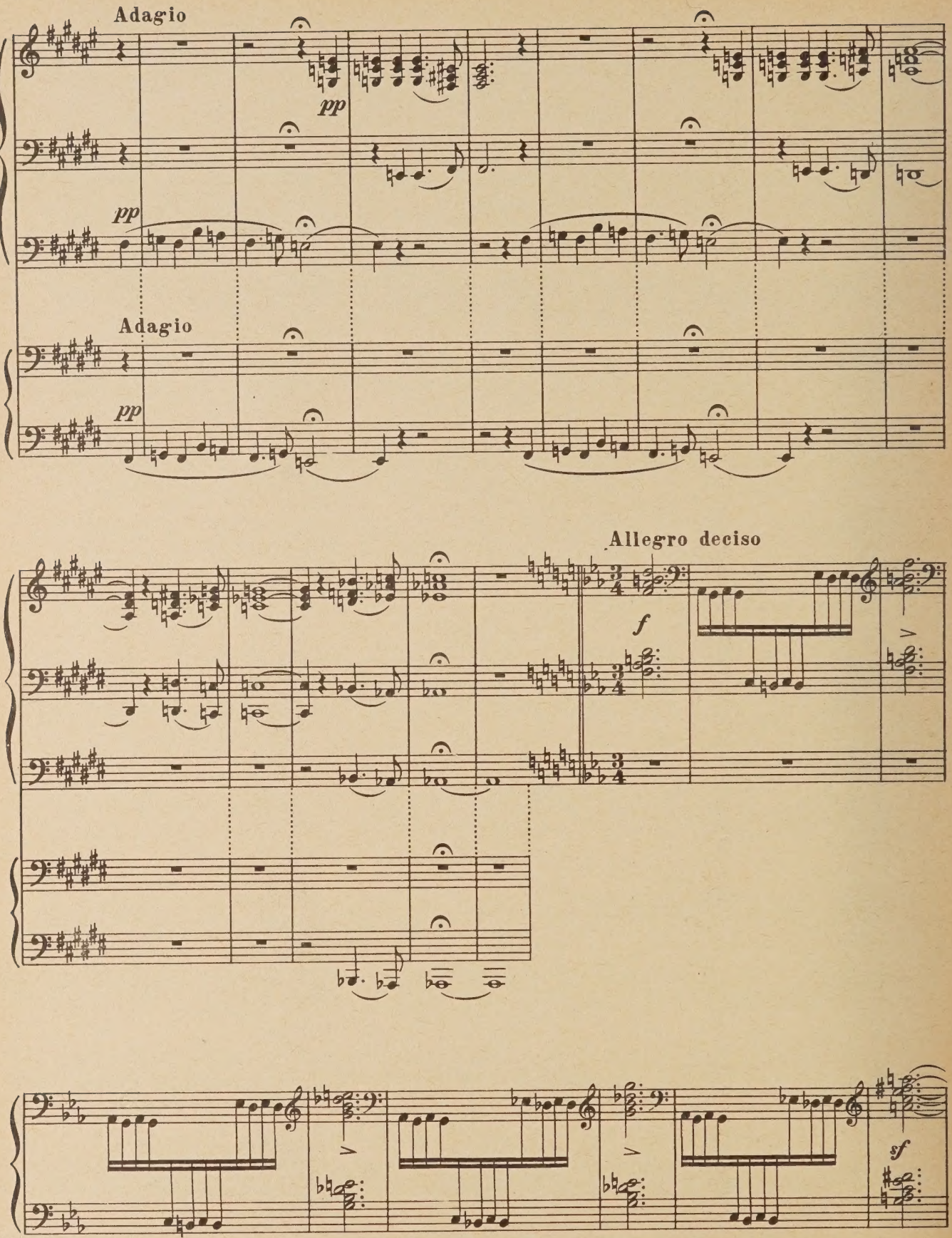
*) При сокращении отсюда следует перейти к знаку 𝄋 стр. 29.

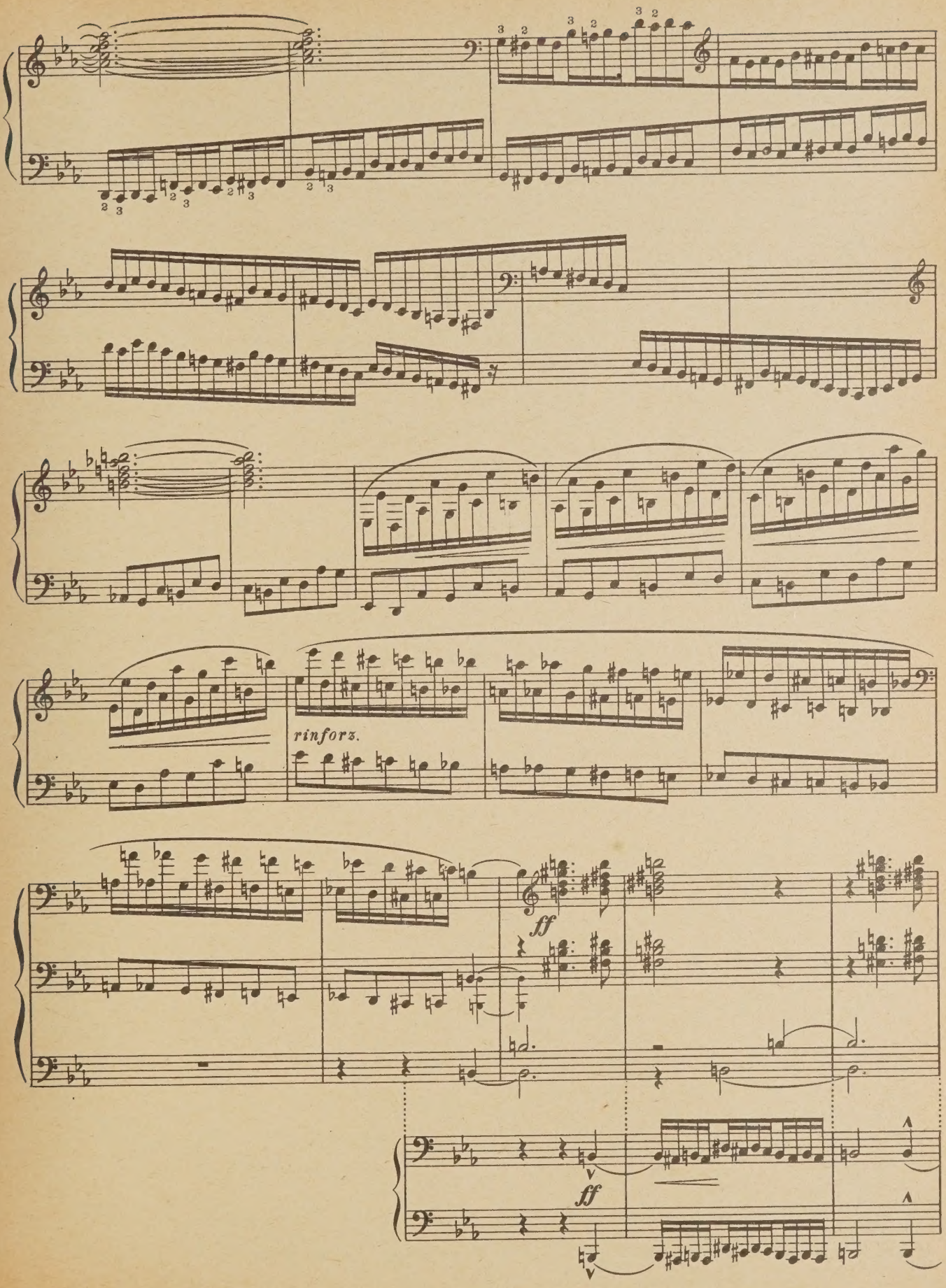

ppp
pp

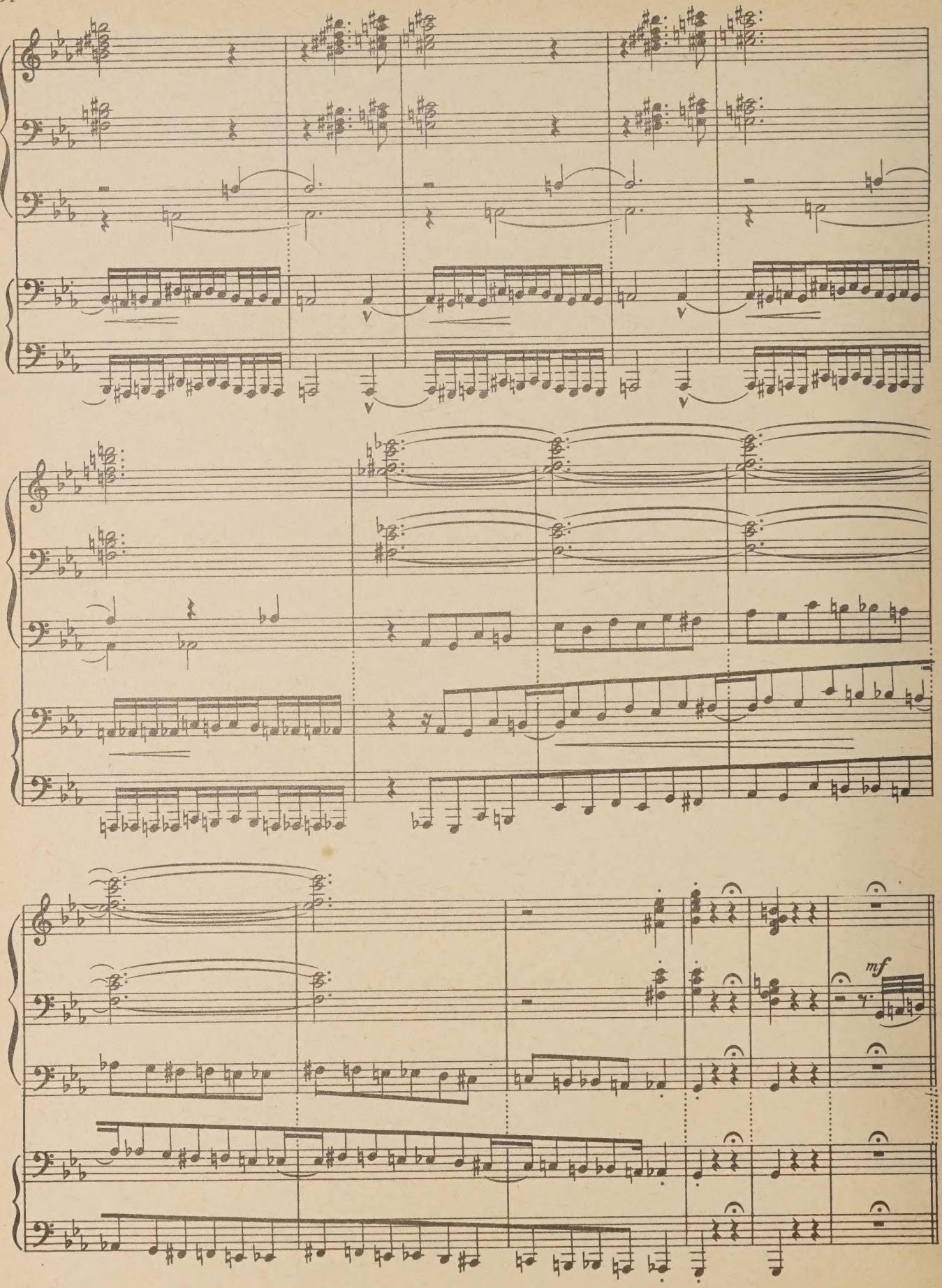

sempre ppp
espressivo il canto




pp
4 Händig
ritenuto
p
ppp
smorz.
ritenuto
p
pp

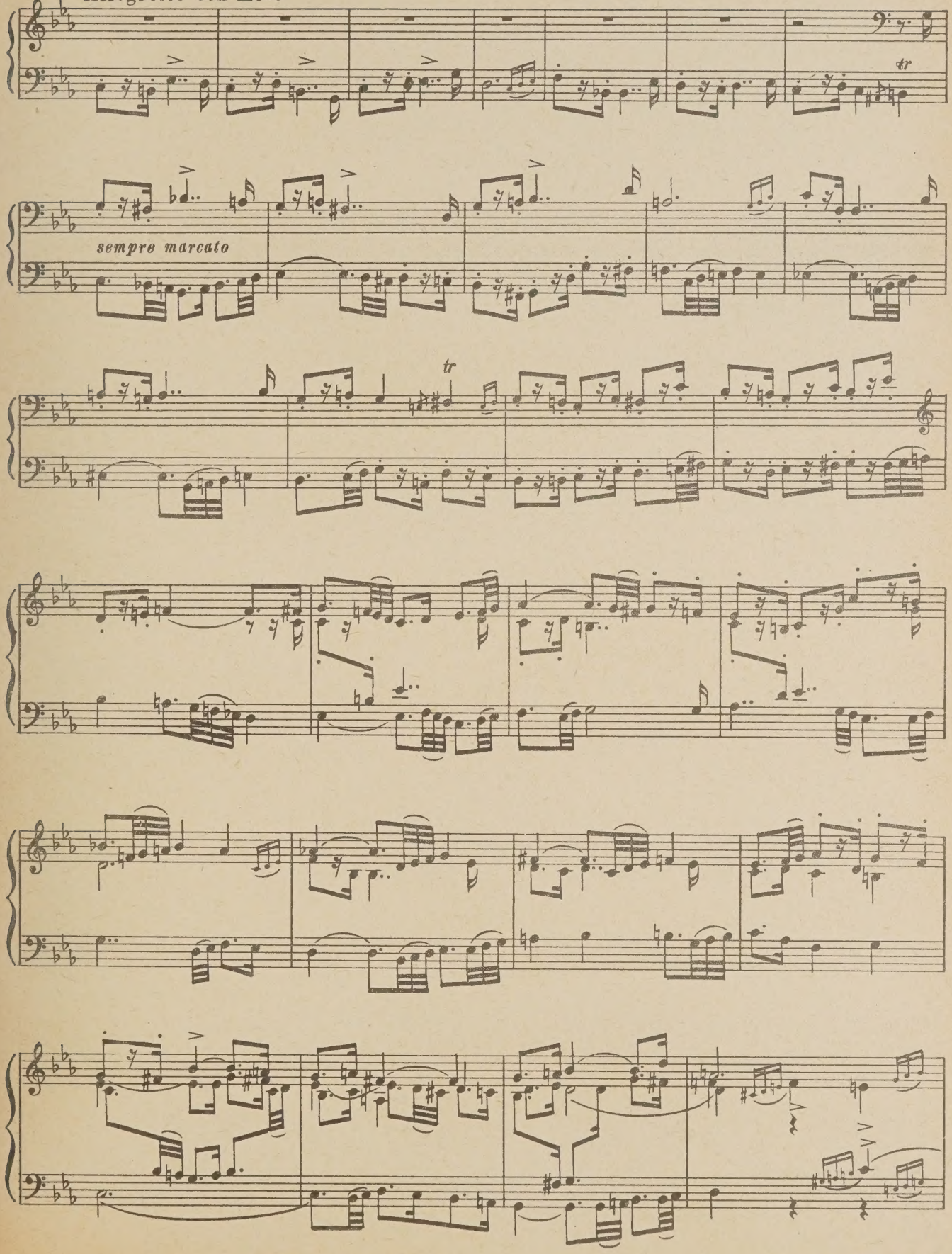

Adagio
pp
pp
Adagio
pp
Allegro deciso
f
sf

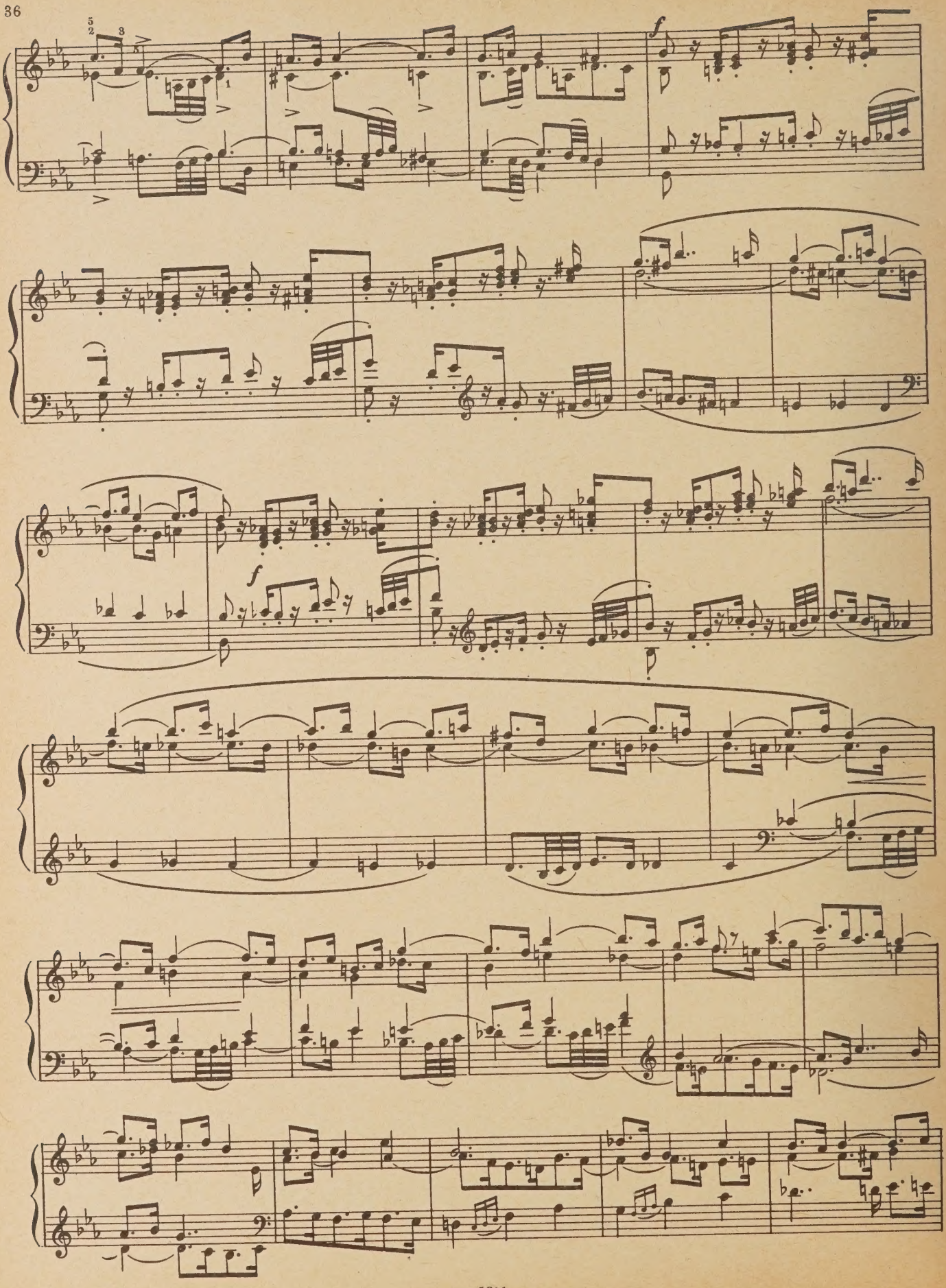

rinforz.
ff
ff

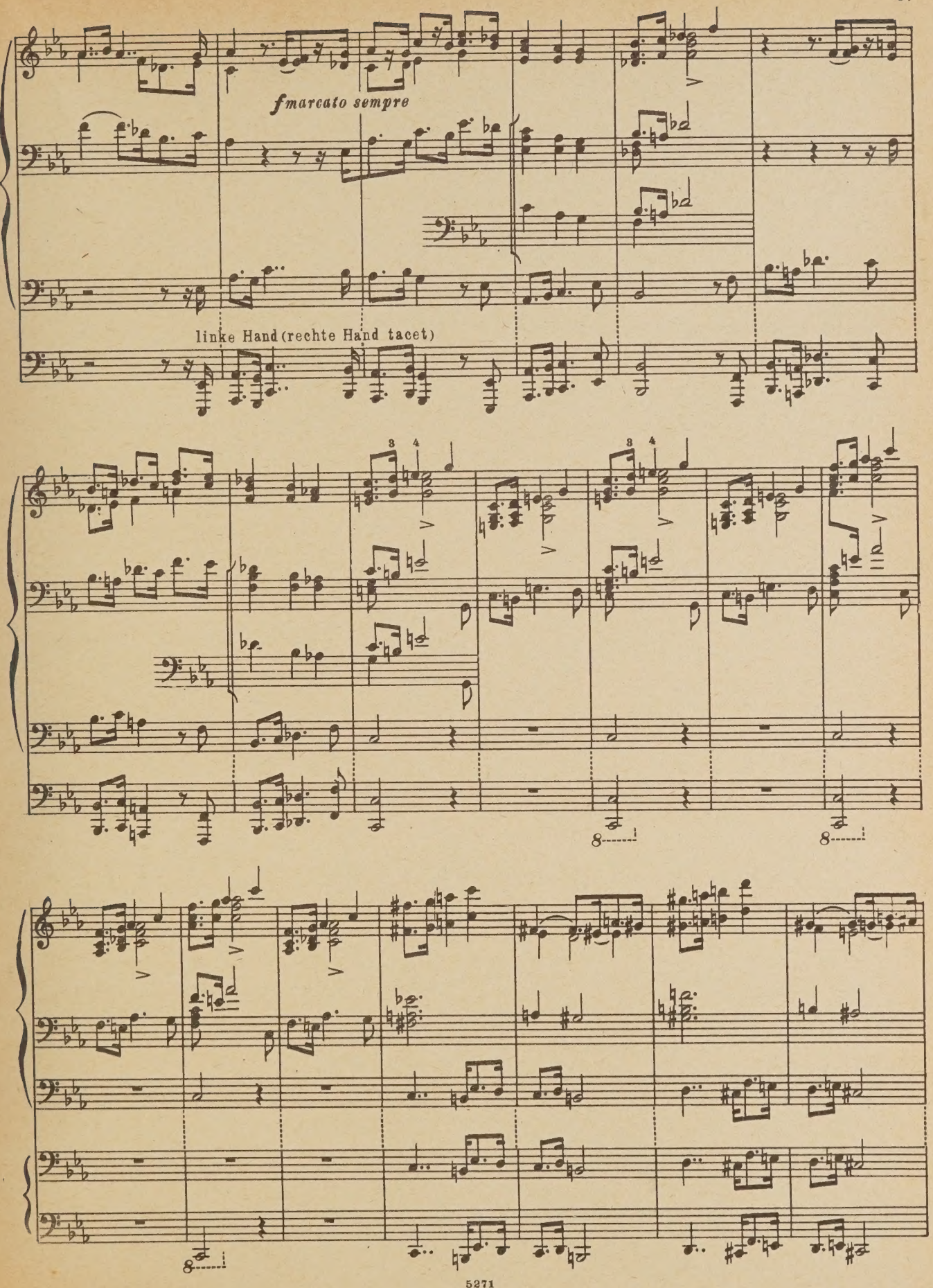

mf

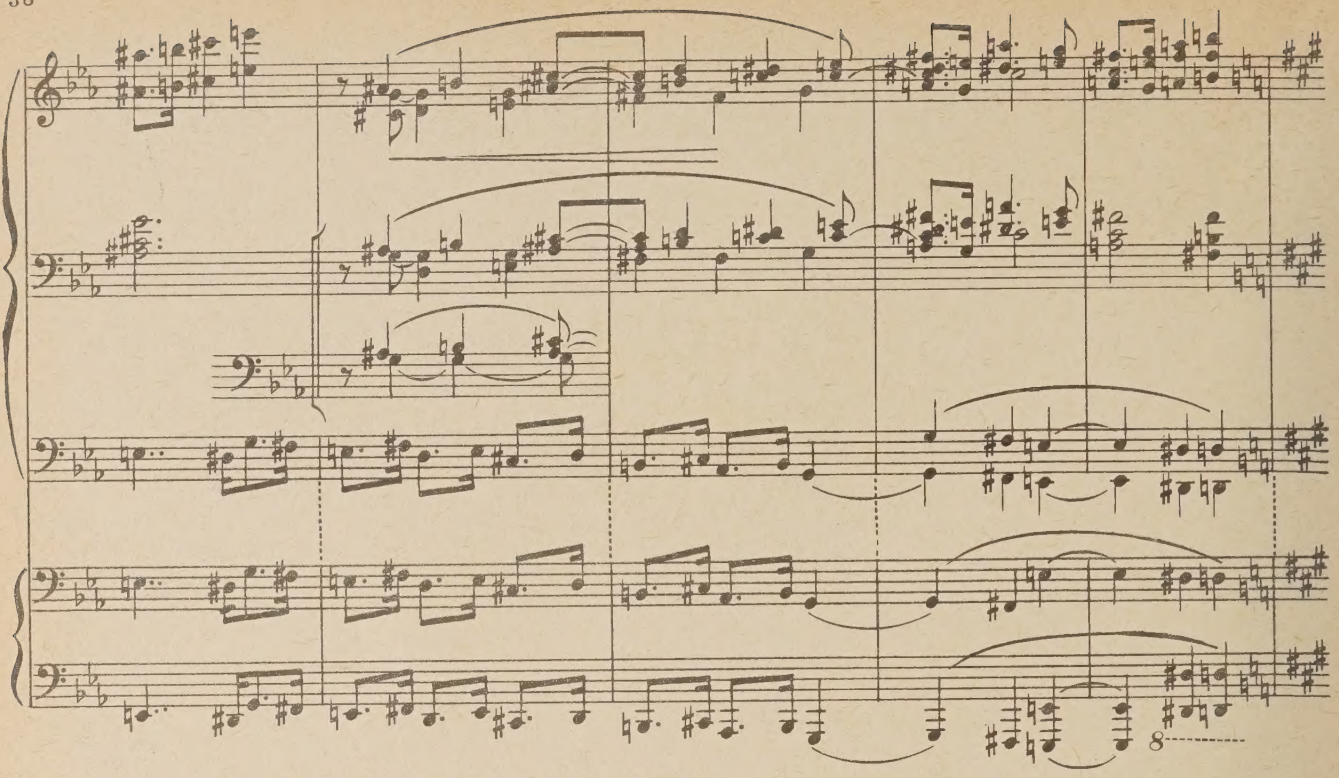
FUGA

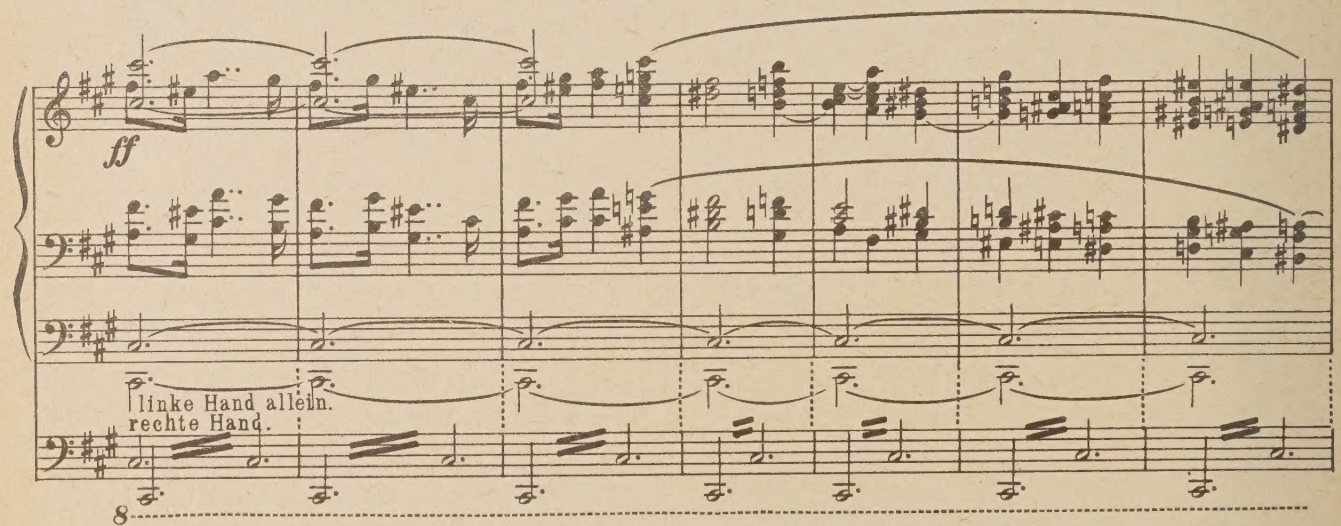
Allegretto con moto

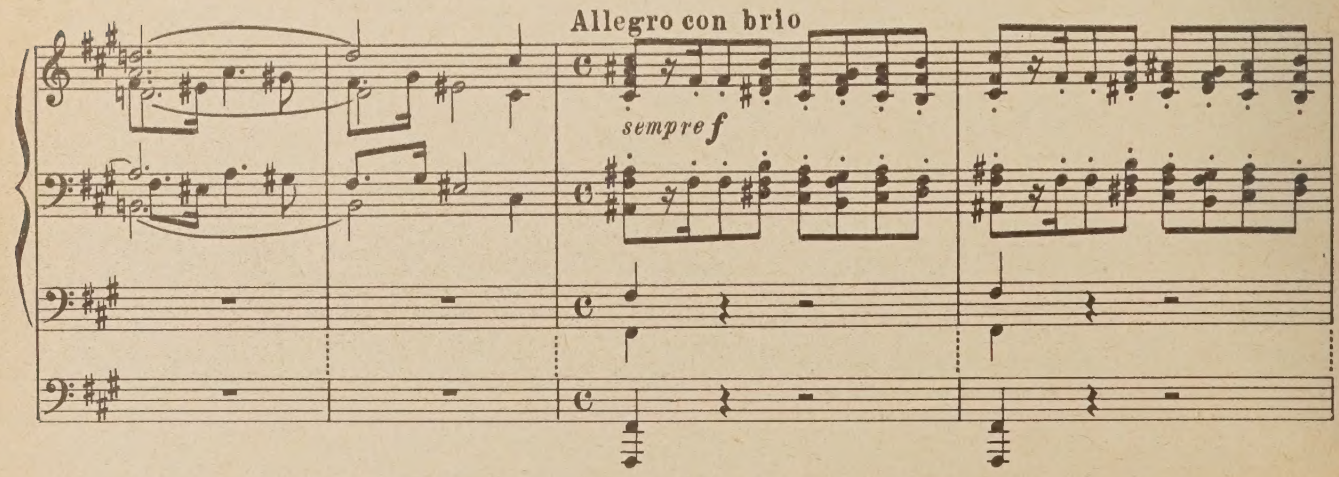


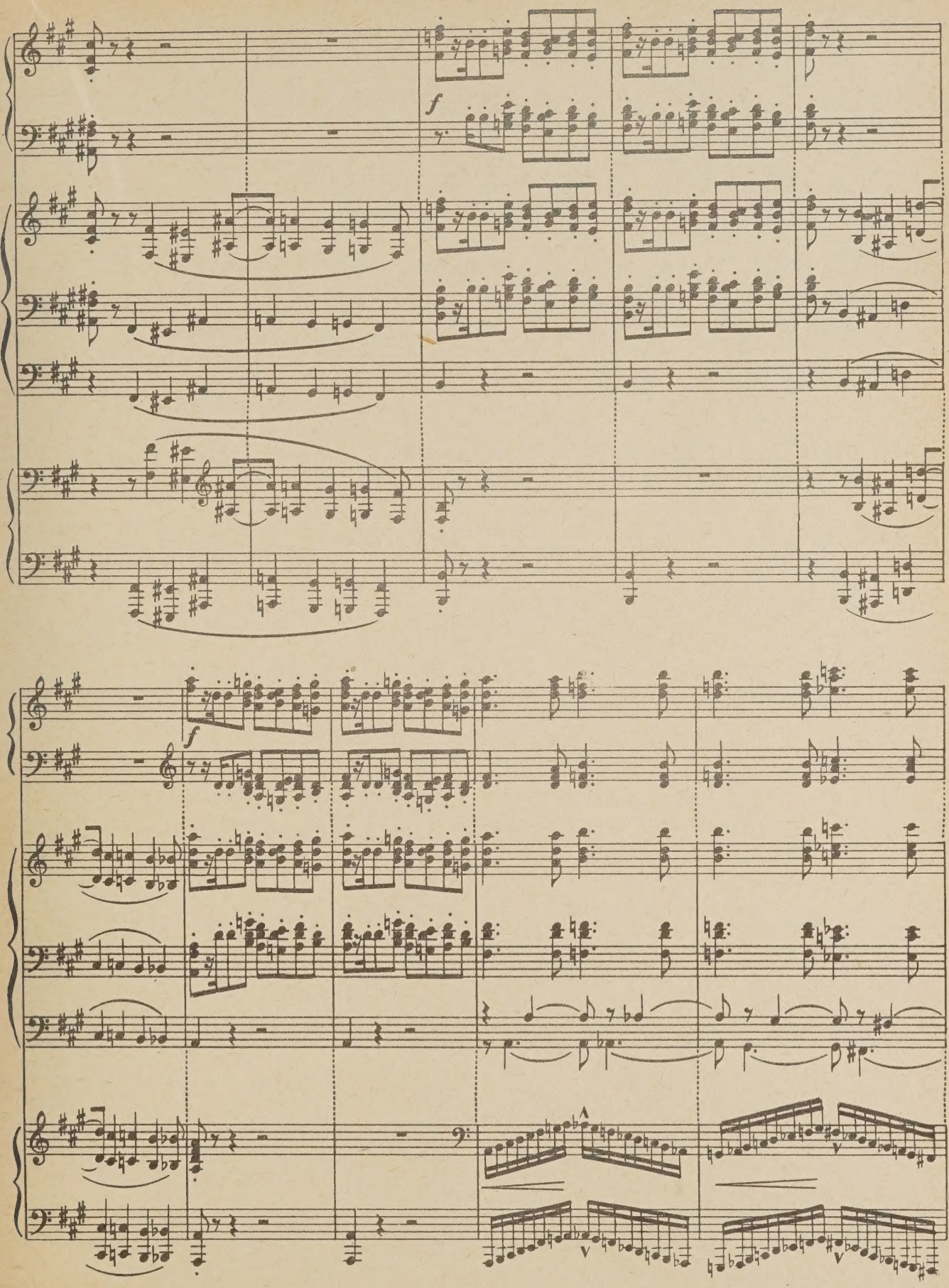

f
f

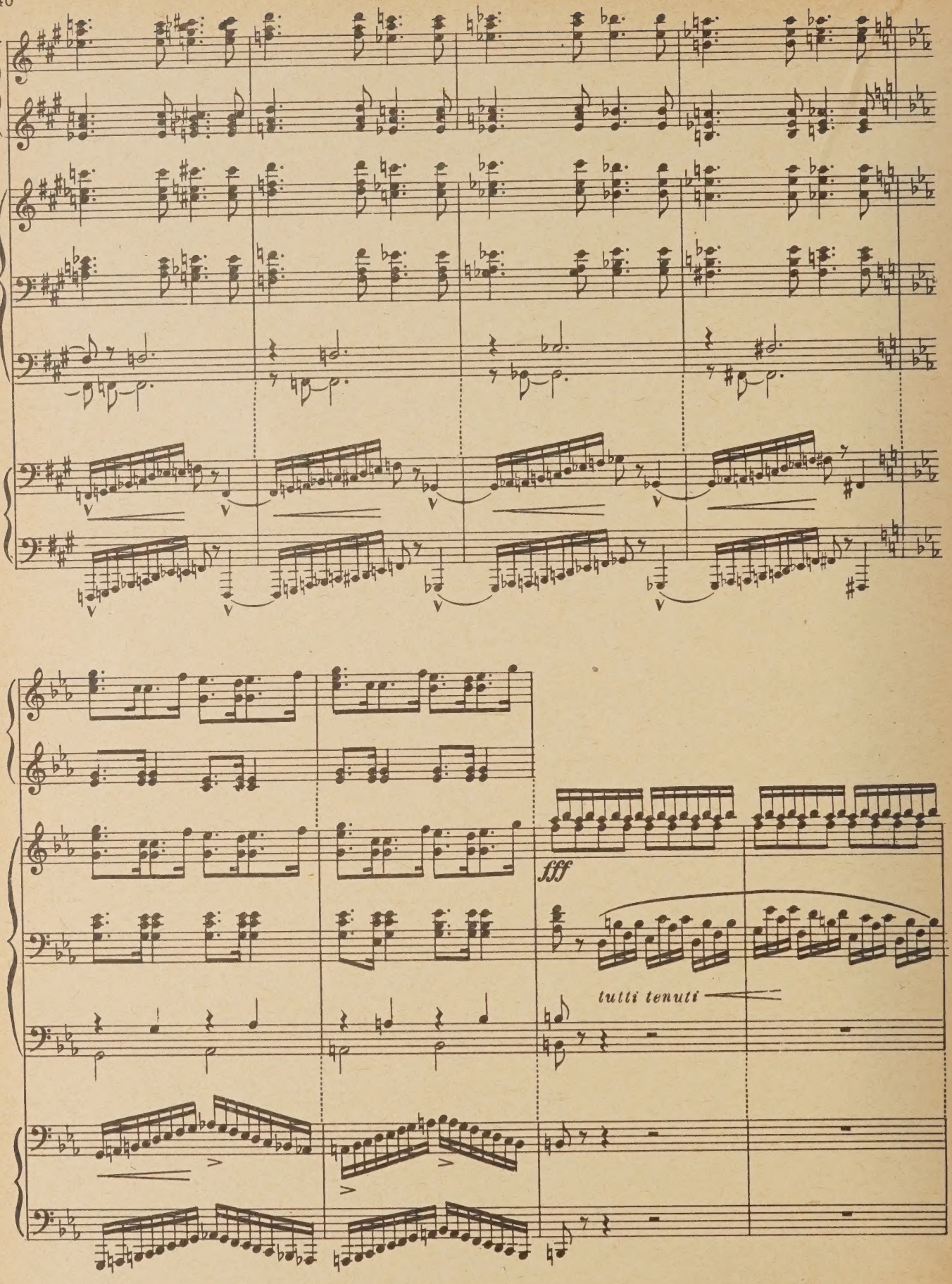

fmarcato sempre
linke Hand (rechte Hand tacet)

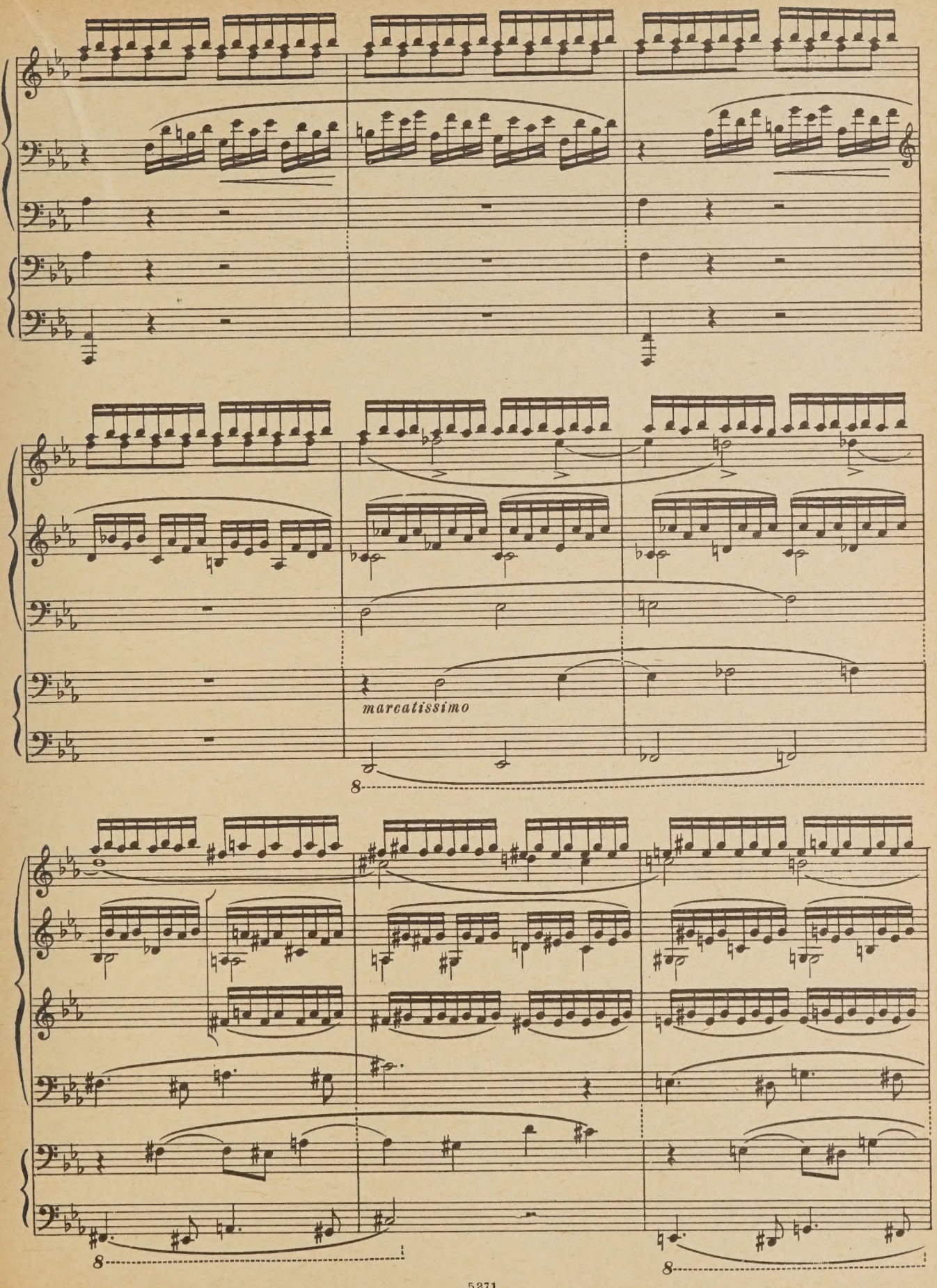


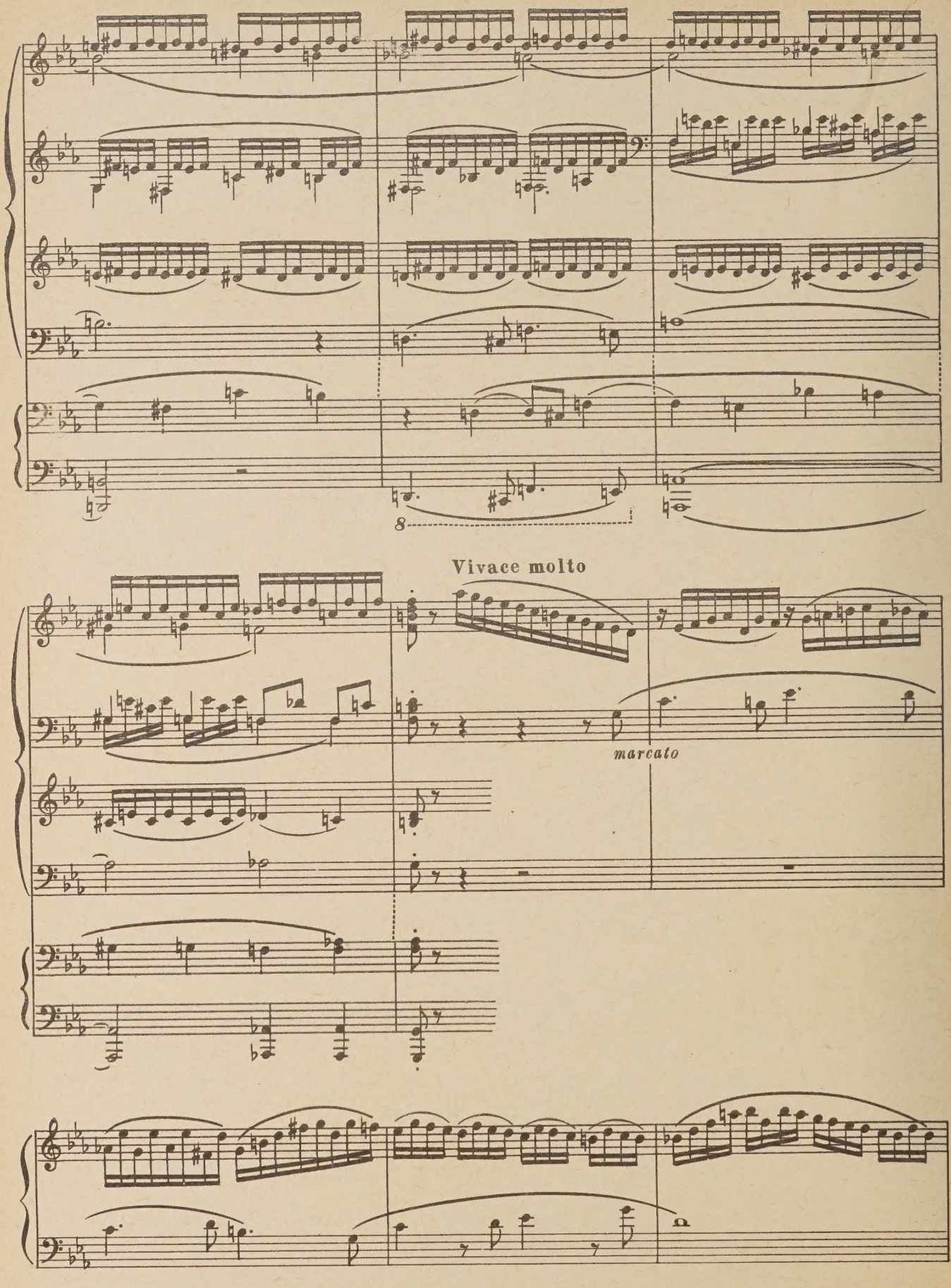

ff
linke Hand allein.
rechte Hand.
8

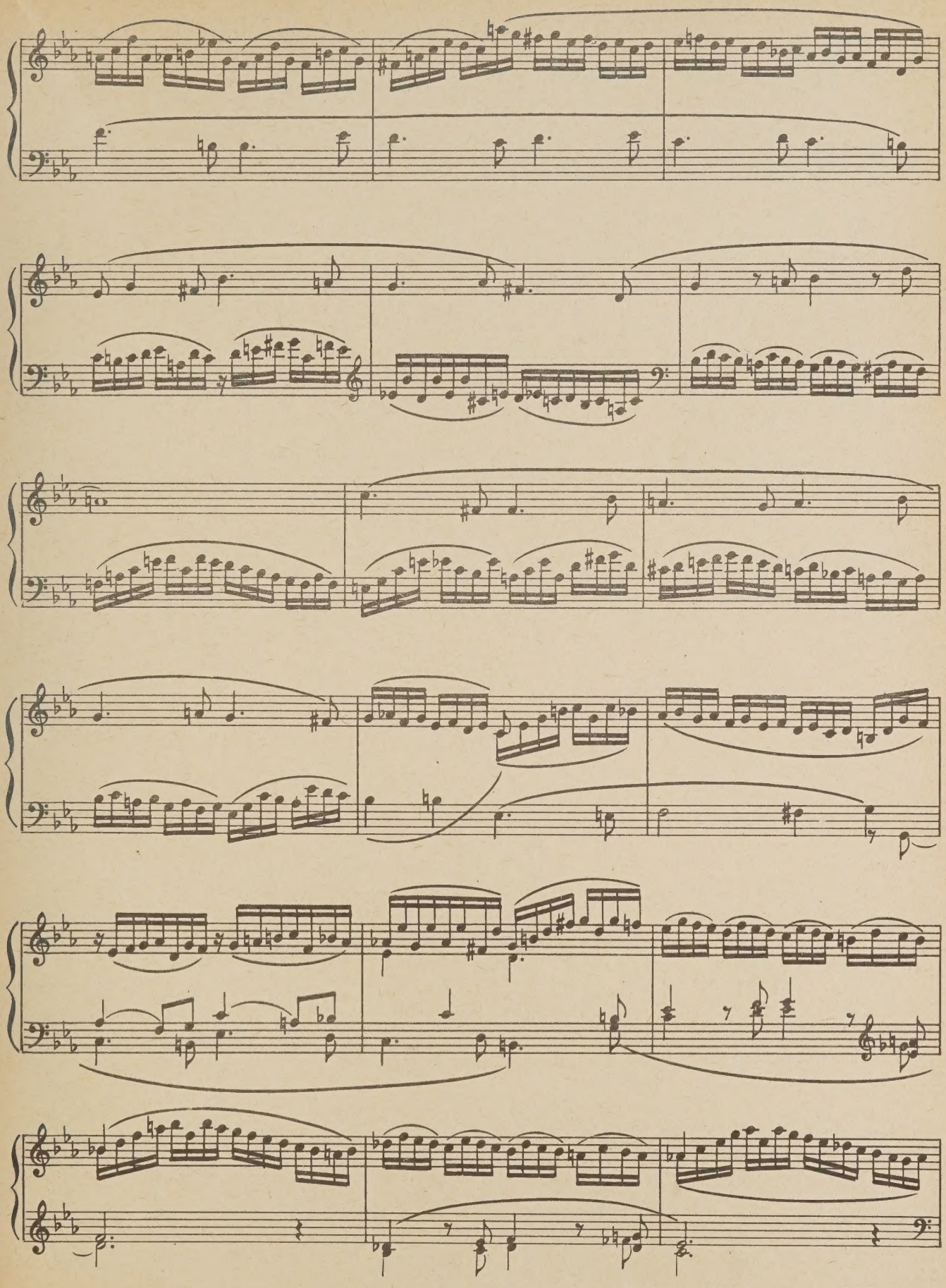

Allegro con brio
sempre f

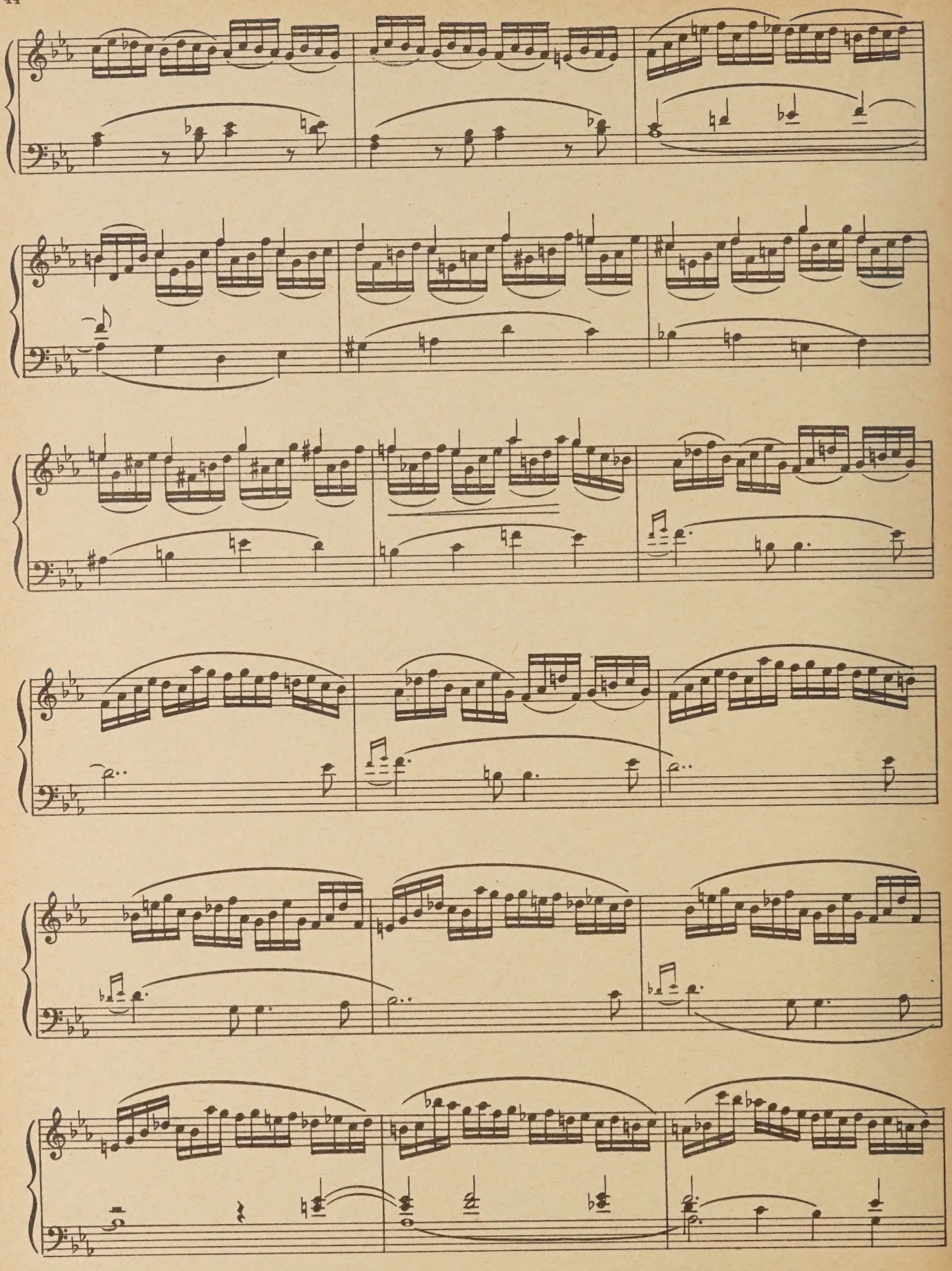

f
f

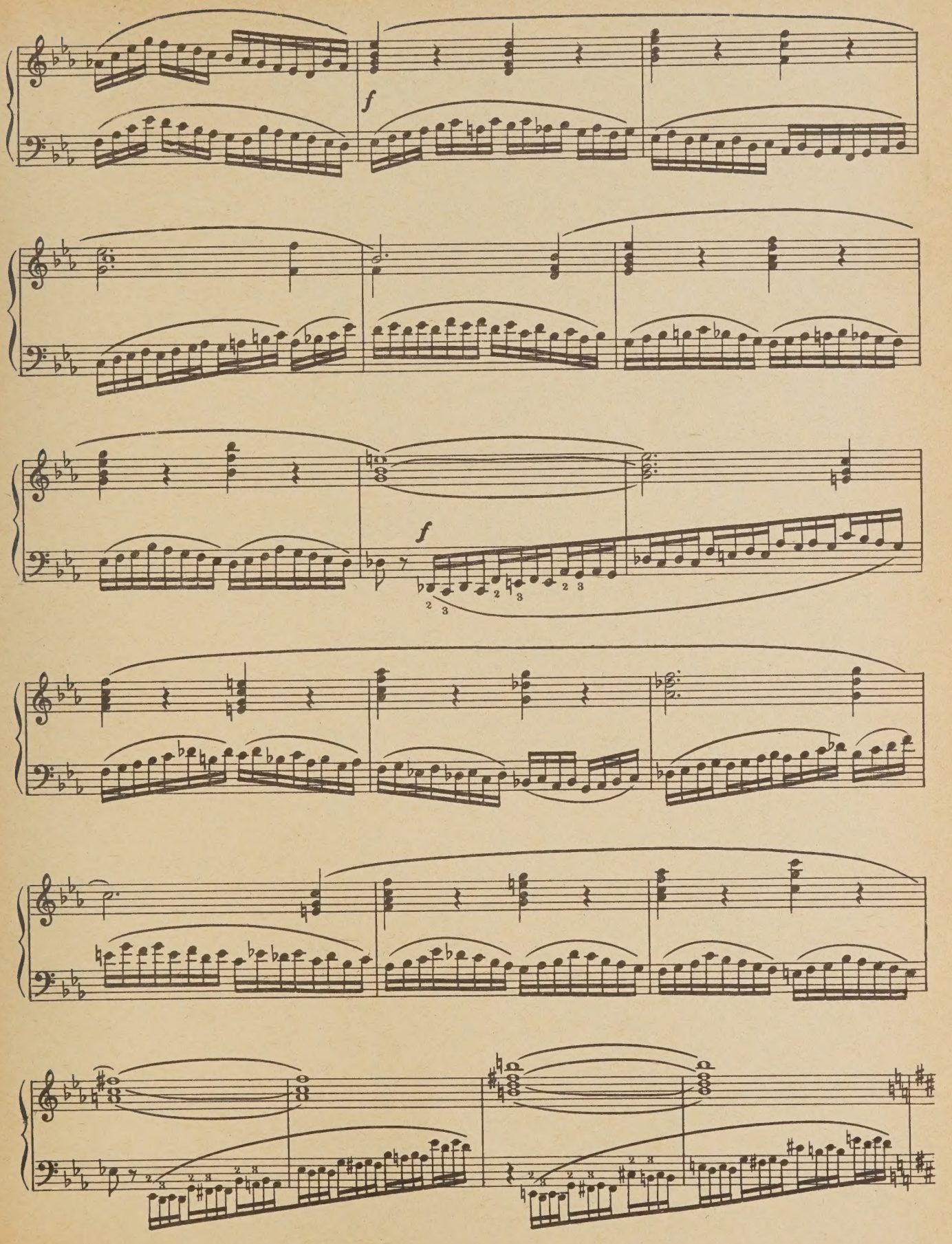

fff
tutti tenuti

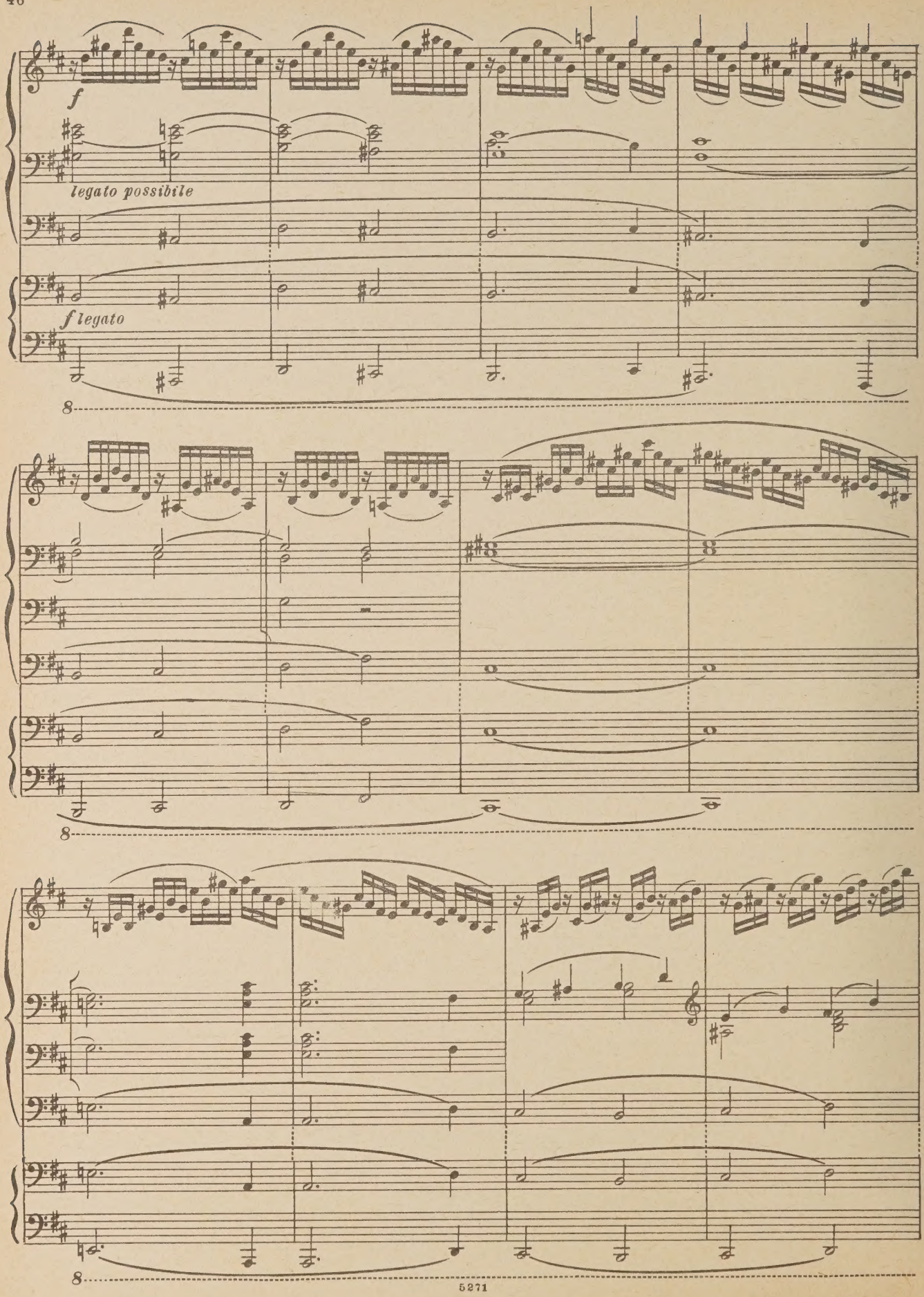

marcatissimo
8
8
8

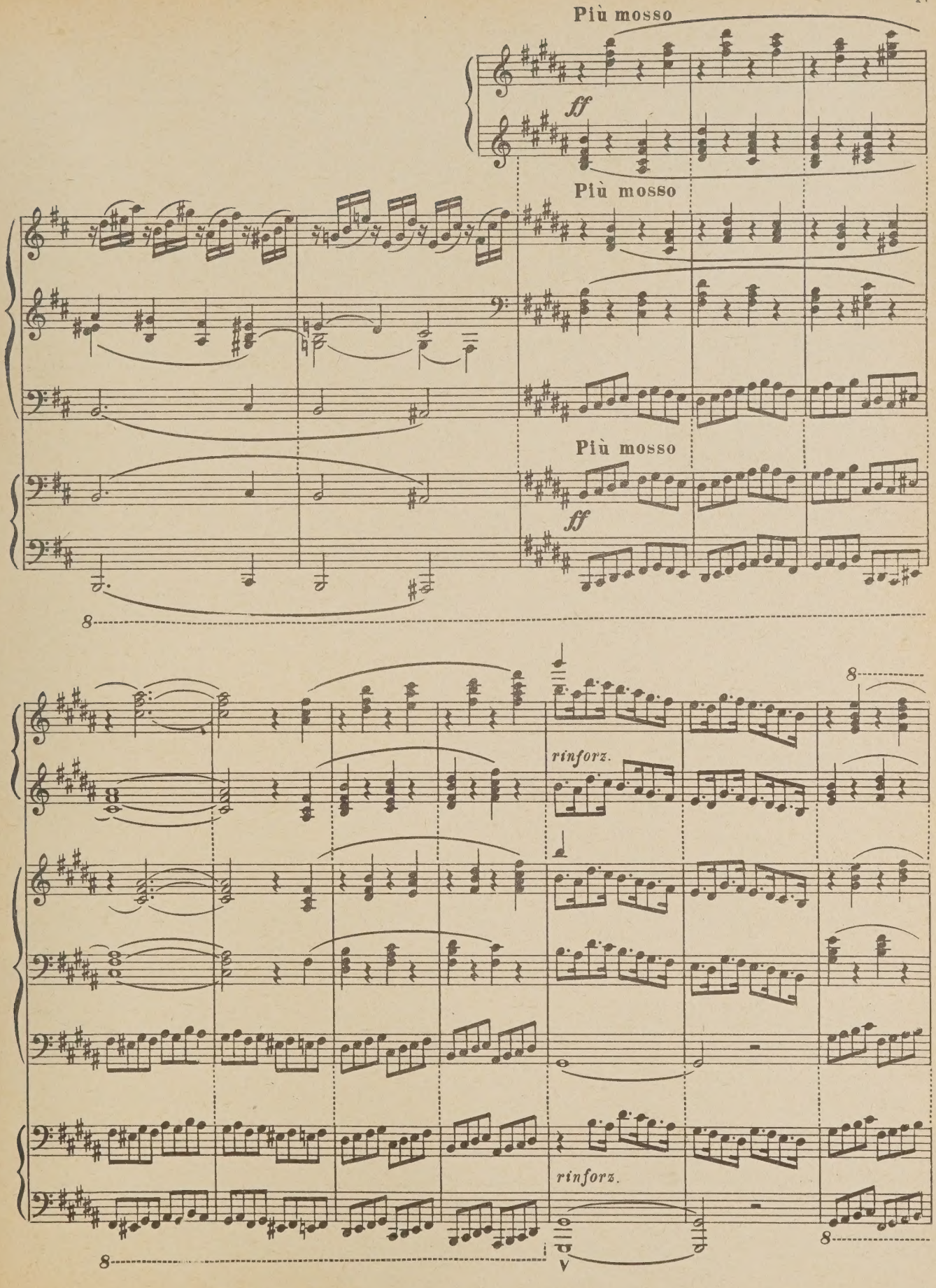

8
Vivace molto
marcato

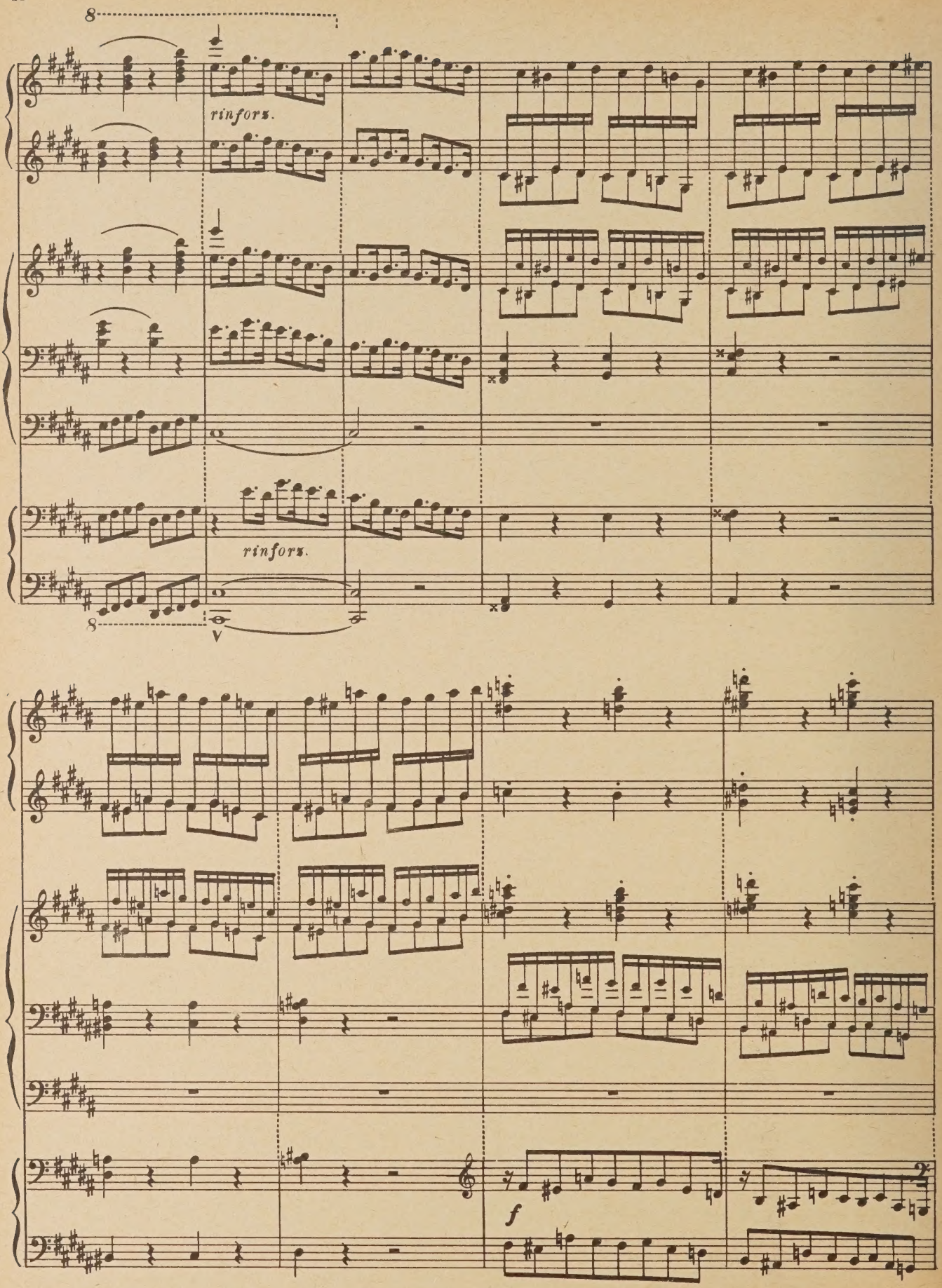


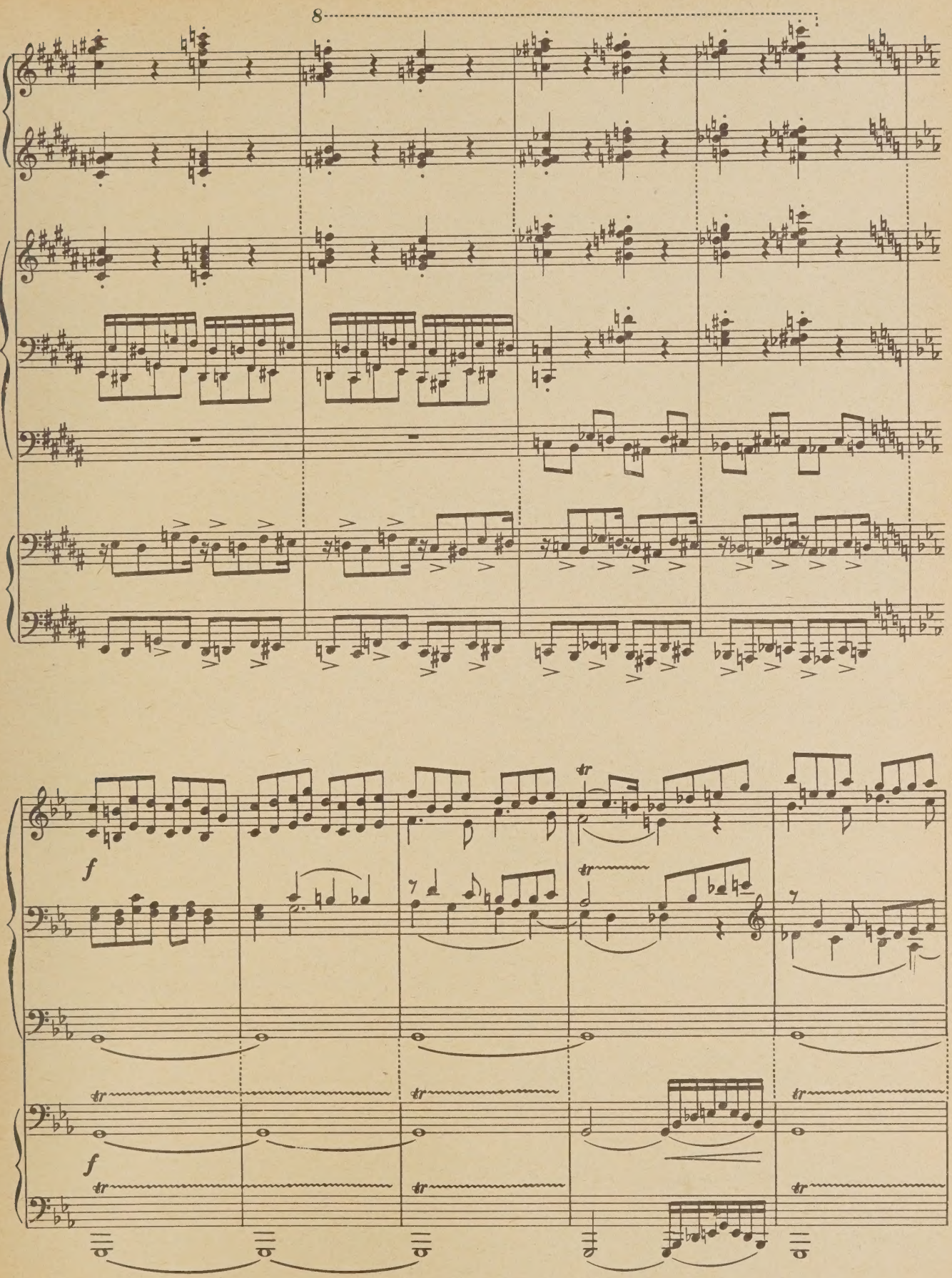


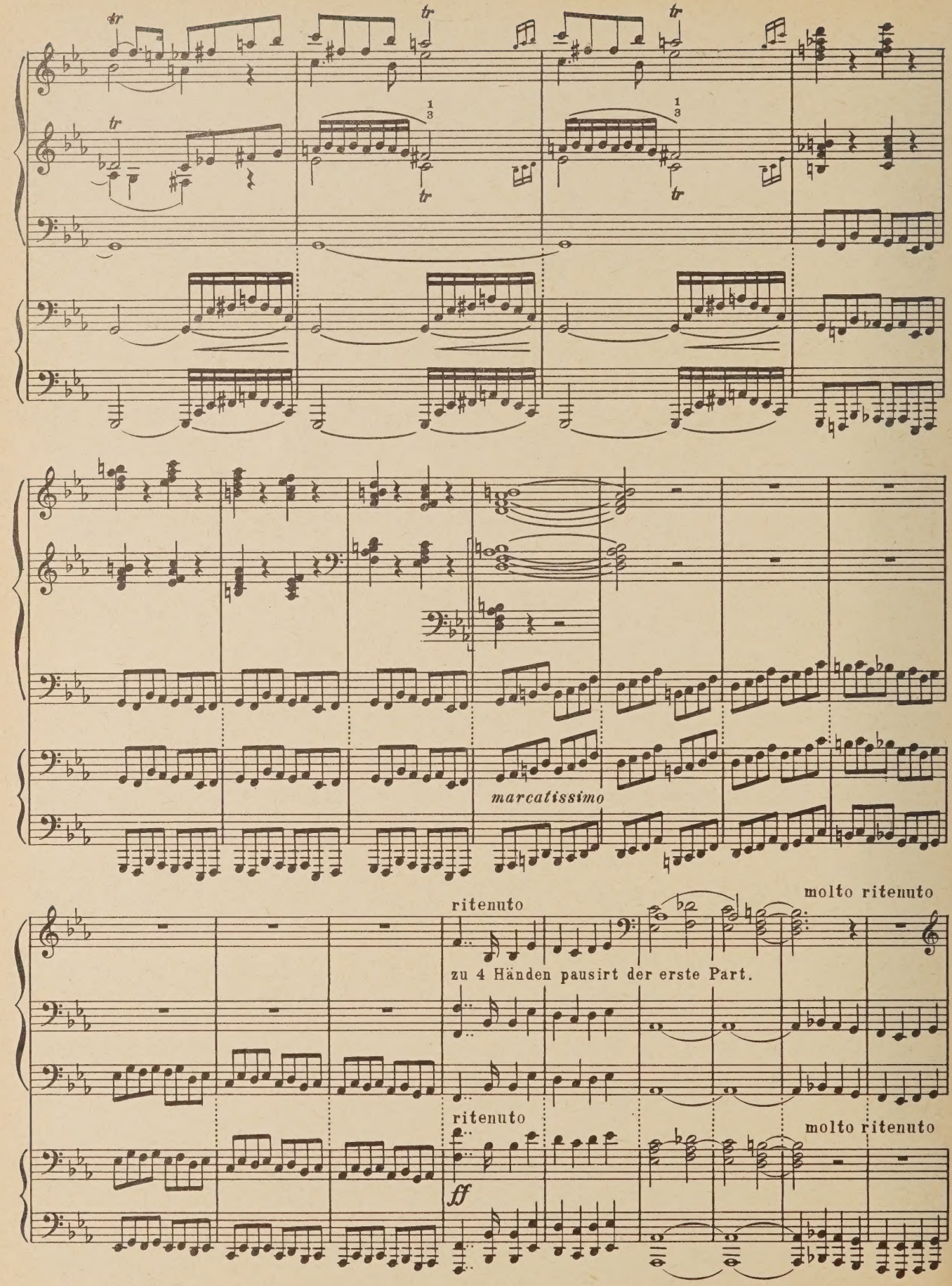

f
f

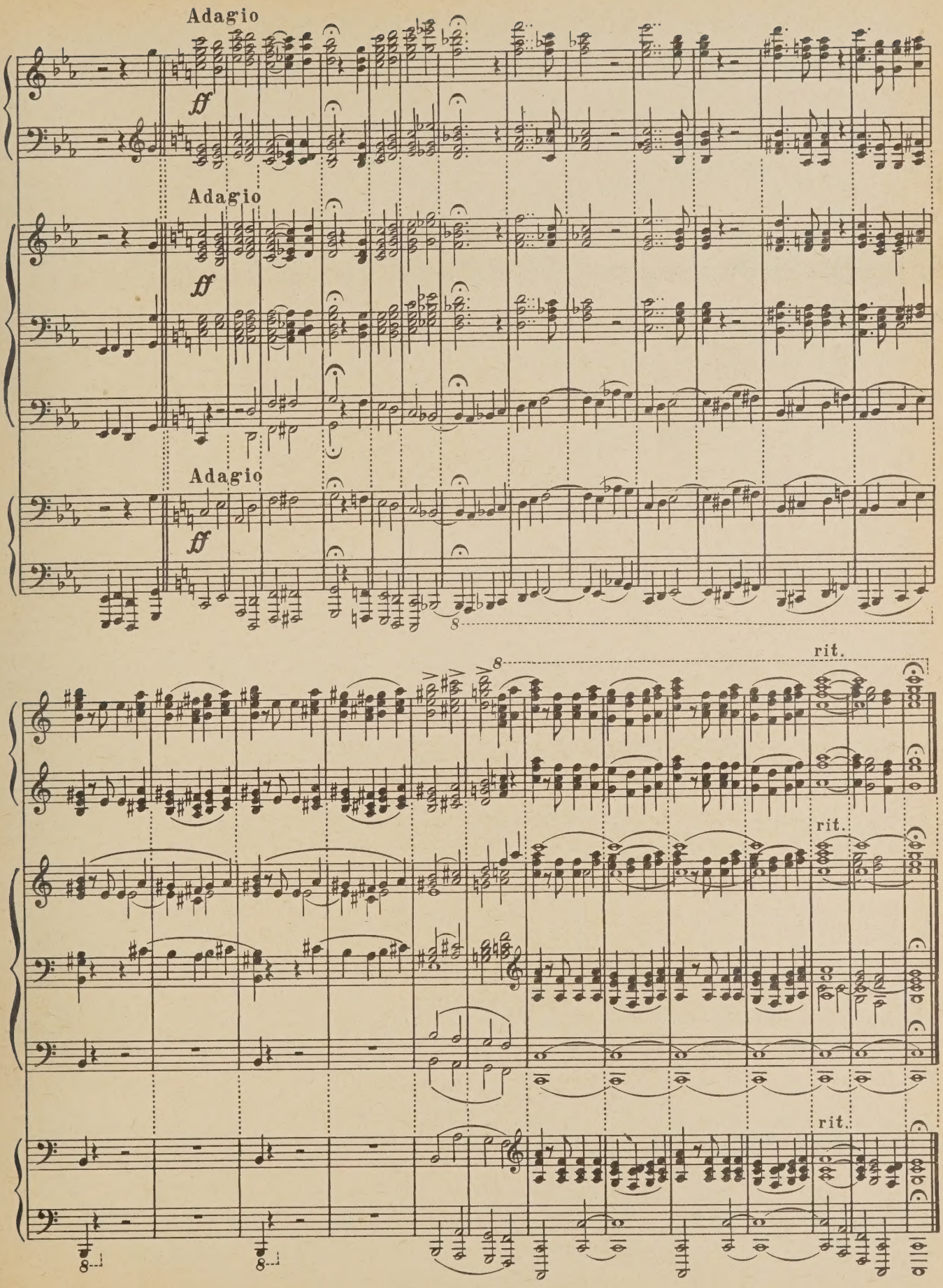

f
legato possibile
f legato
8
8
8


Più mosso
ff
Più mosso
Più mosso
ff
8
8
rinforz.
8
rinforz.
8
8
V


8
rinforz.
rinforz.
8
V
f


8
f
tr
f


marcatissimo
ritenuto
molto ritenuto
zu 4 Händen pausirt der erste Part.
ritenuto
molto ritenuto
ff


Adagio
ff
Adagio
ff
Adagio
ff
8
8
rit.
rit.
rit.
8
8

Funeral March + Cavatina

ТРАУРНЫЙ МАРШ И КАВАТИНА

из оперы „ЛЮЧИЯ ДЕ ЛАММЕРМУР"

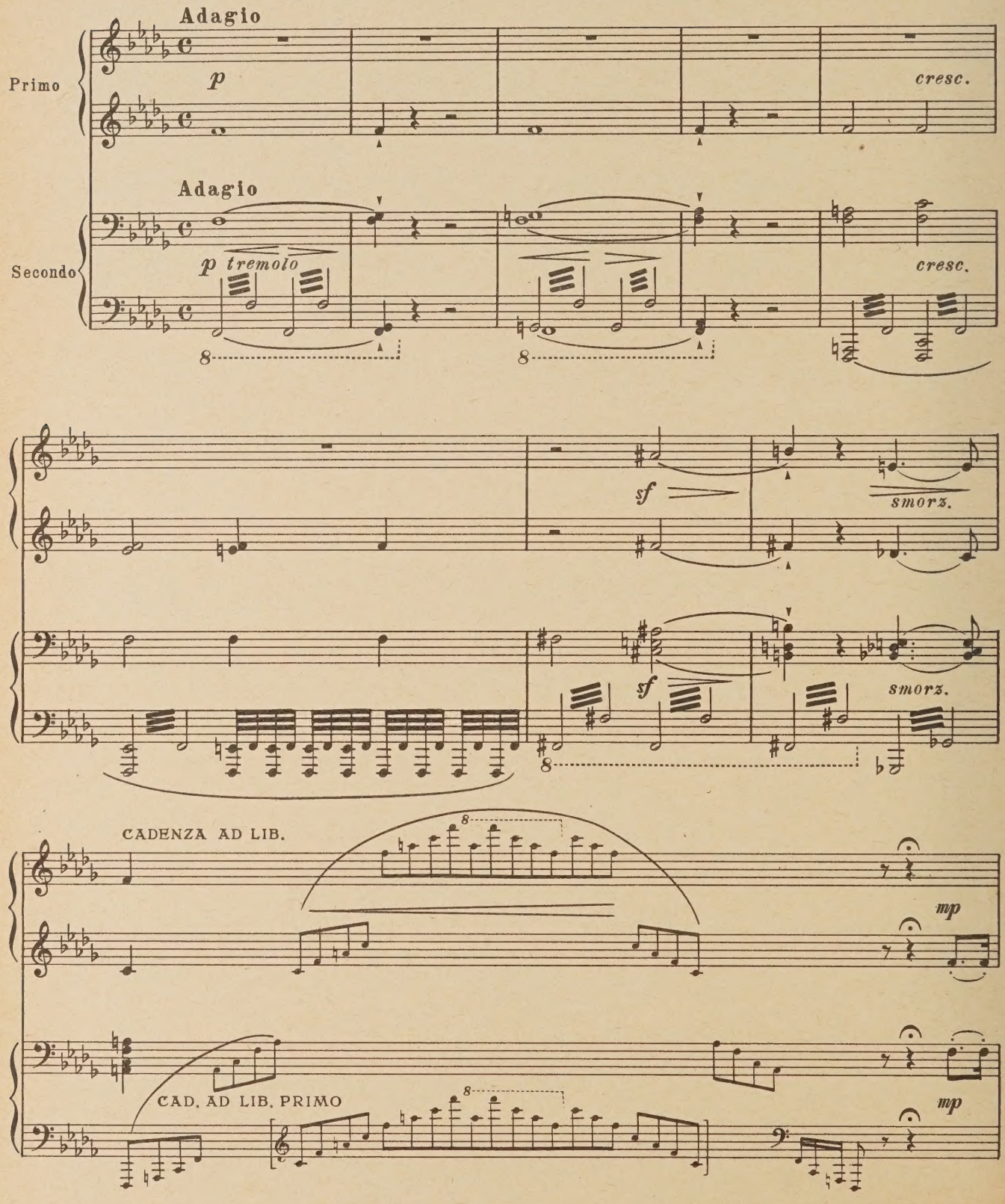
MARCHE FUNEBRE ET CAVATINE

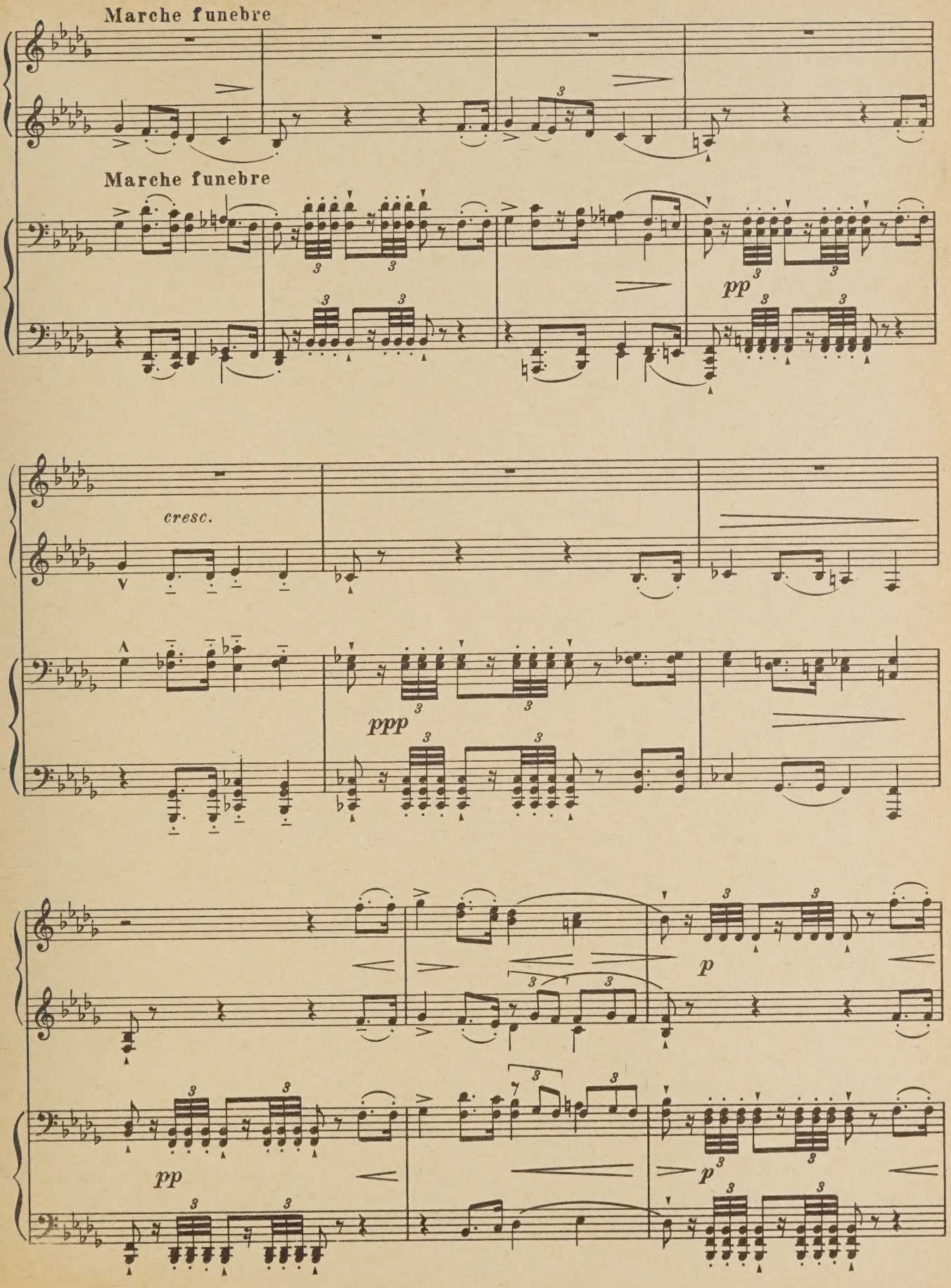
de la „LUCIA DE LAMERMOOR"

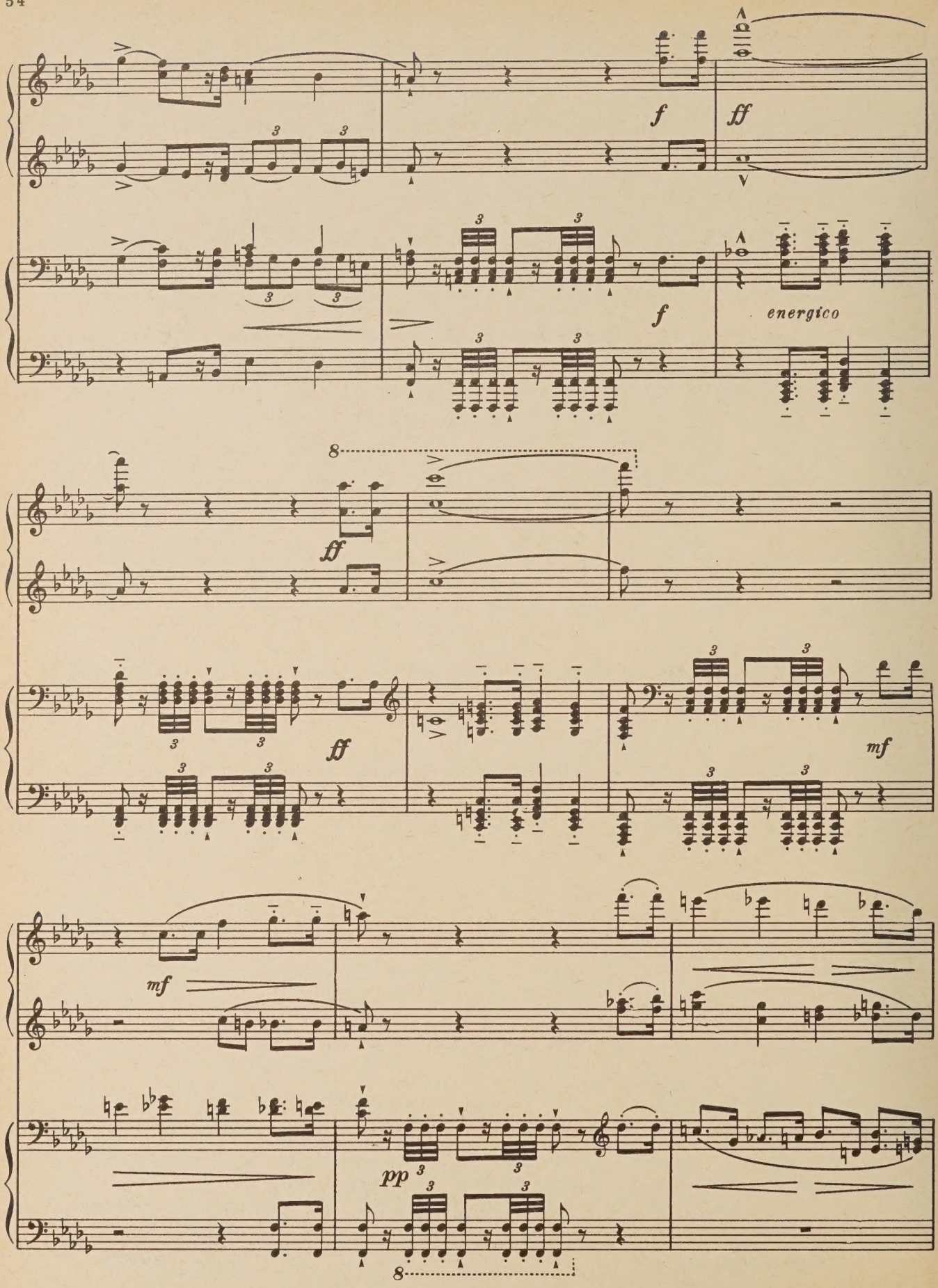
from "Lucia de Lamermoor"

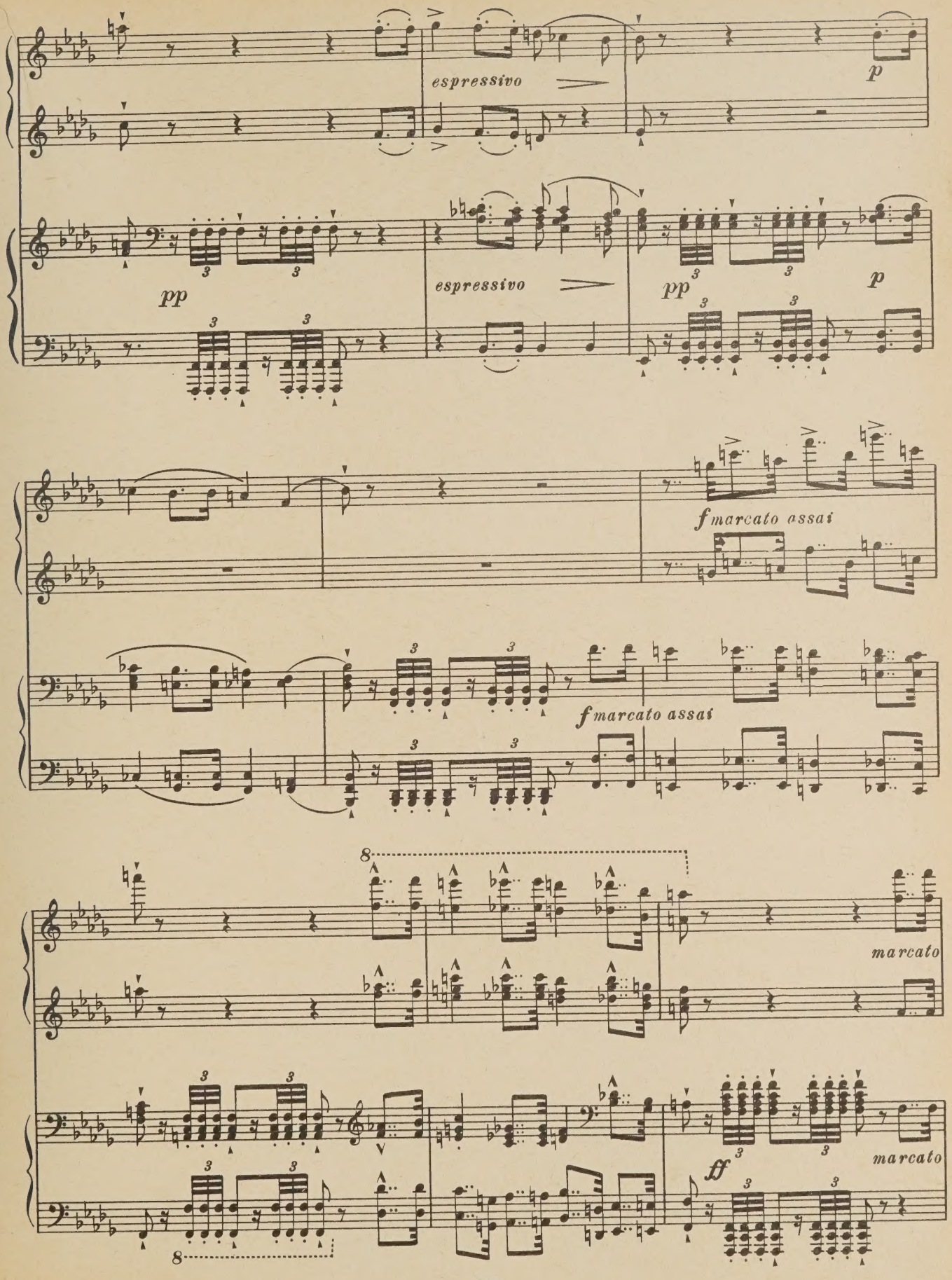
Donizetti

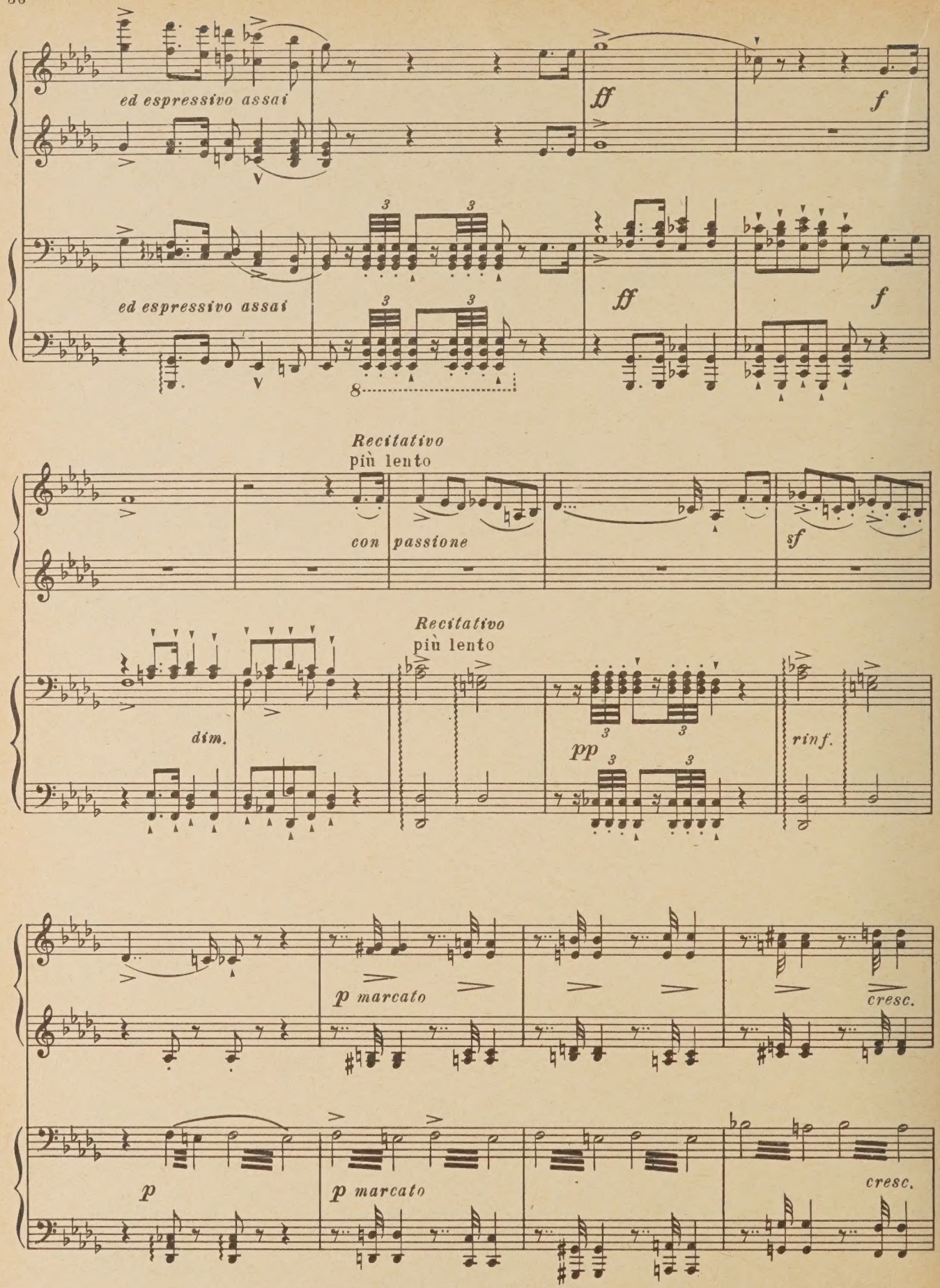
Г. ДОНИЦЕТТИ
(1797–1848)

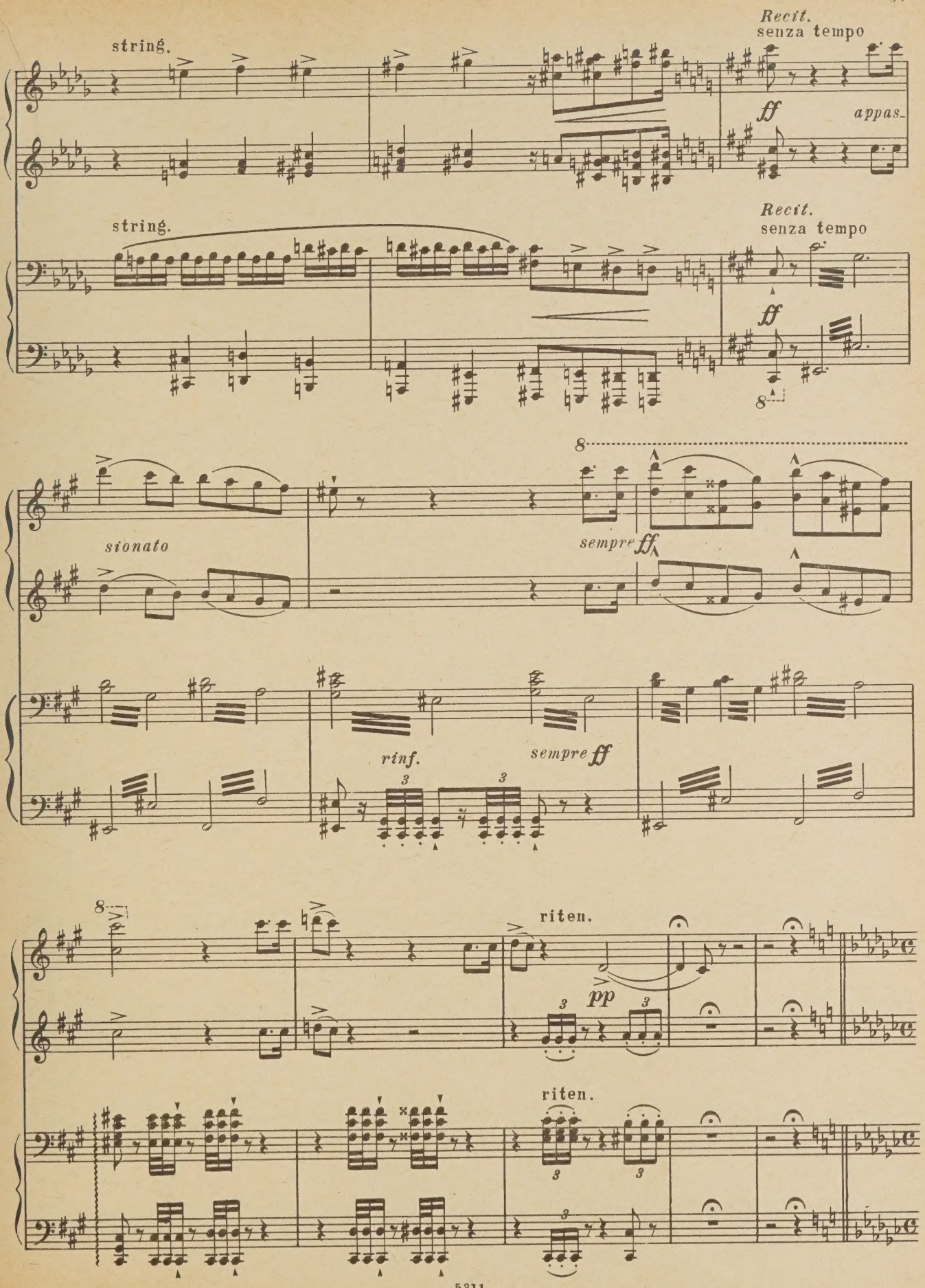


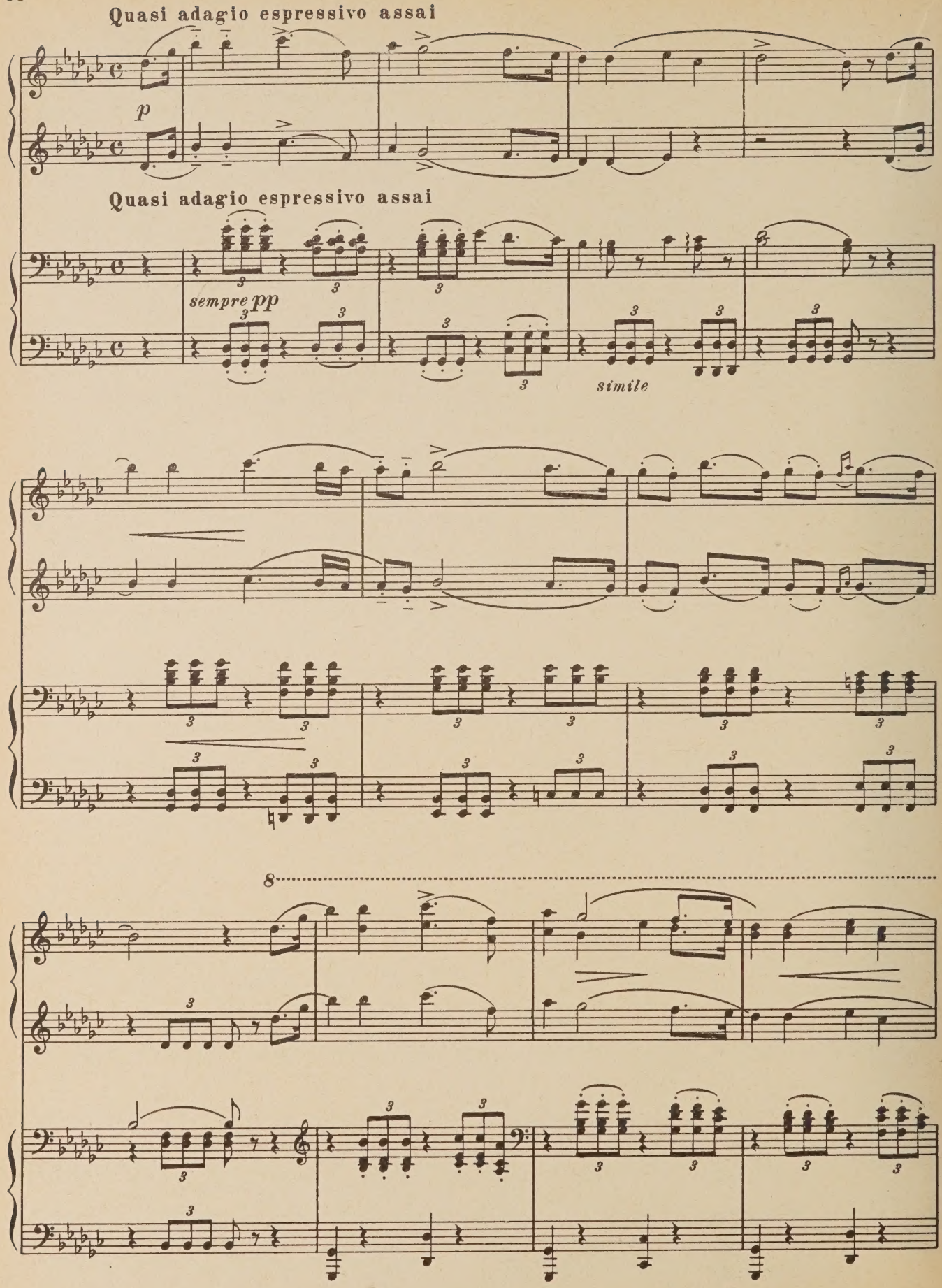

Marche funebre
Marche funebre
pp
cresc.
ppp
p
pp
p

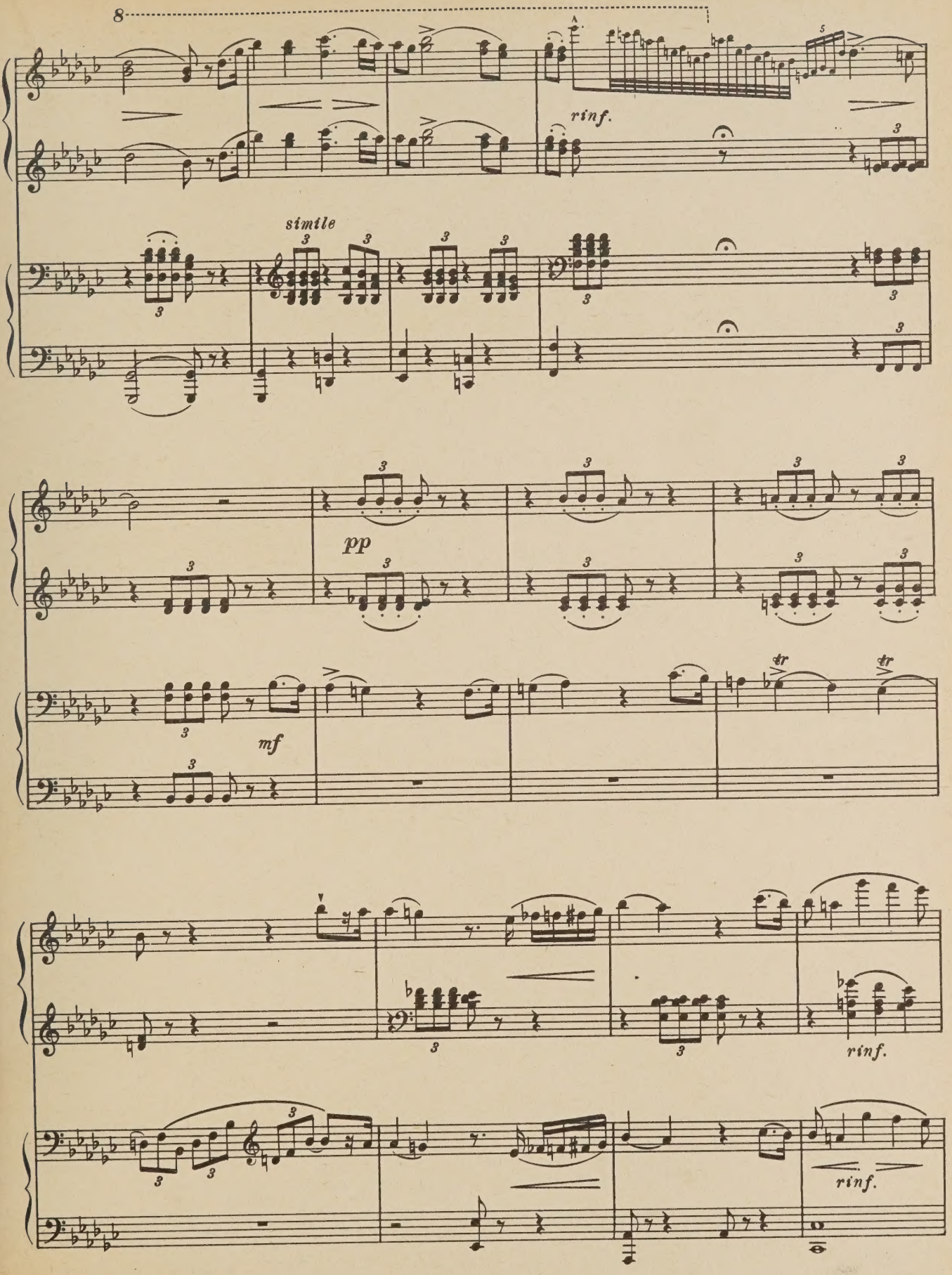

f
ff
f
energico
8
ff
ff
mf
mf
pp
8

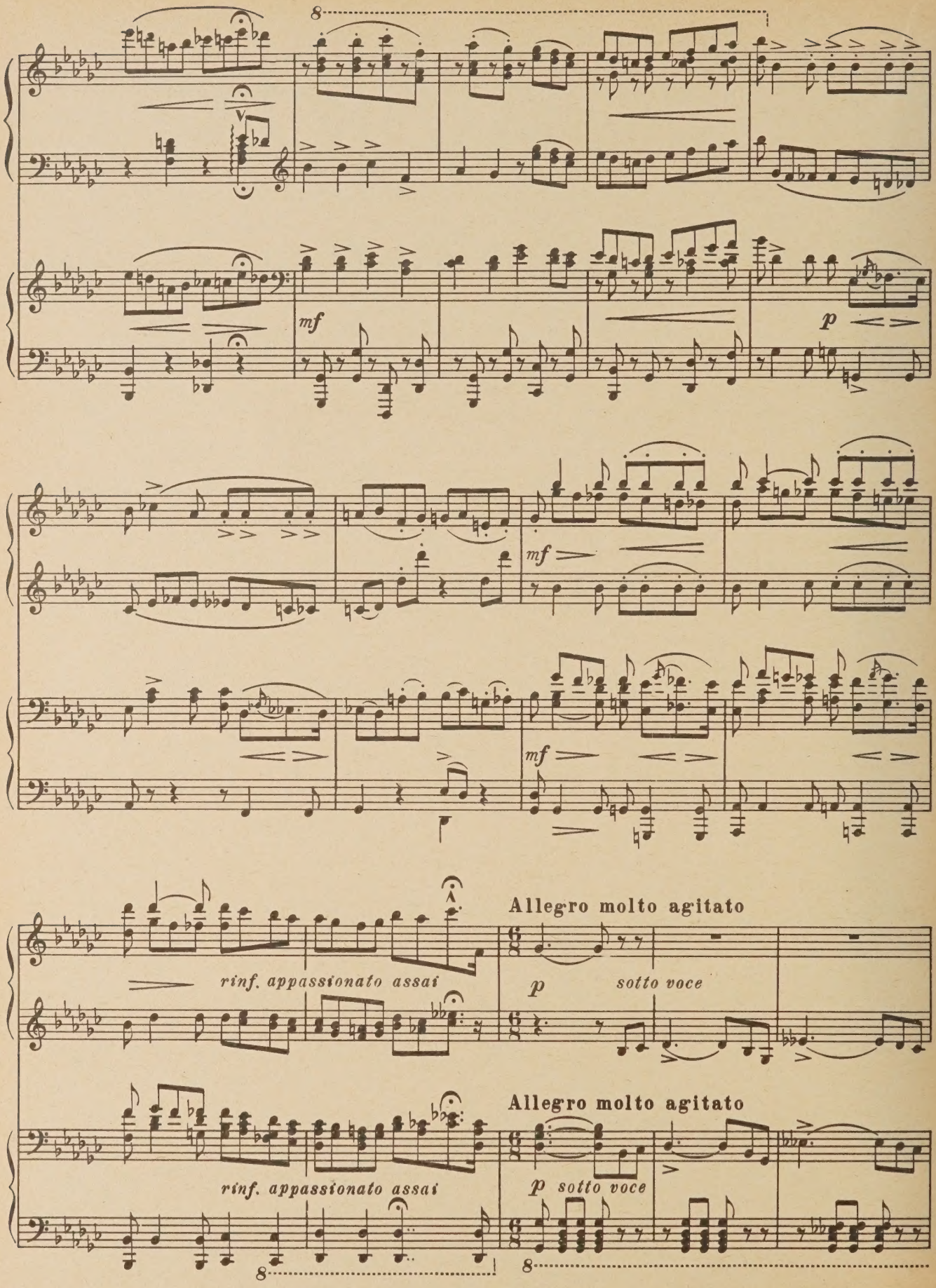

espressivo
p
pp
espressivo
pp
p
fmarcato assai
fmarcato assai
8
marcato
ff
marcato
8

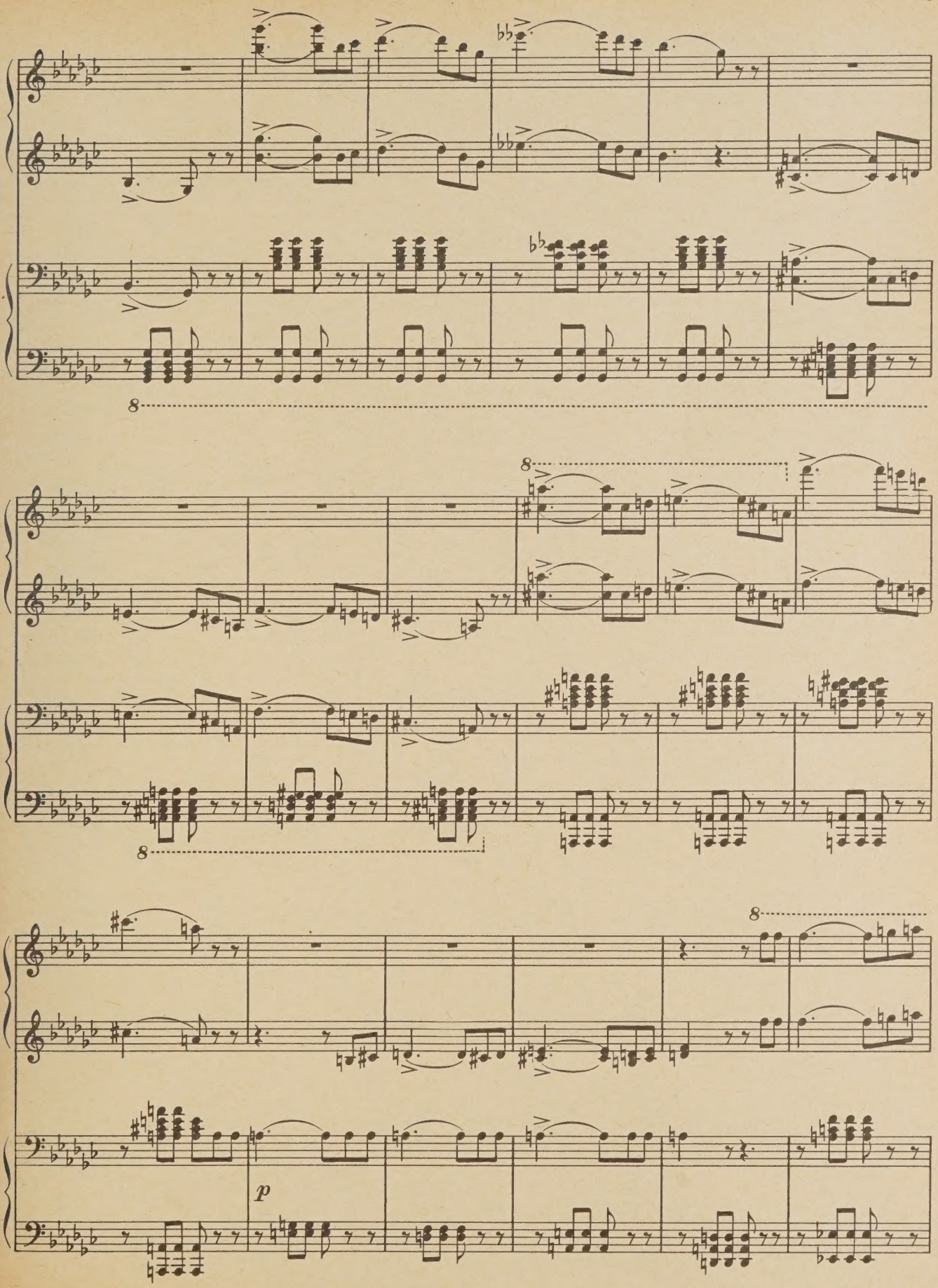

ed espressivo assai
ff
f
ed espressivo assai
ff
f
8
Recitativo
più lento
con passione
sf
Recitativo
più lento
dim.
pp
rinf.
p marcato
cresc.
p
p marcato
cresc.

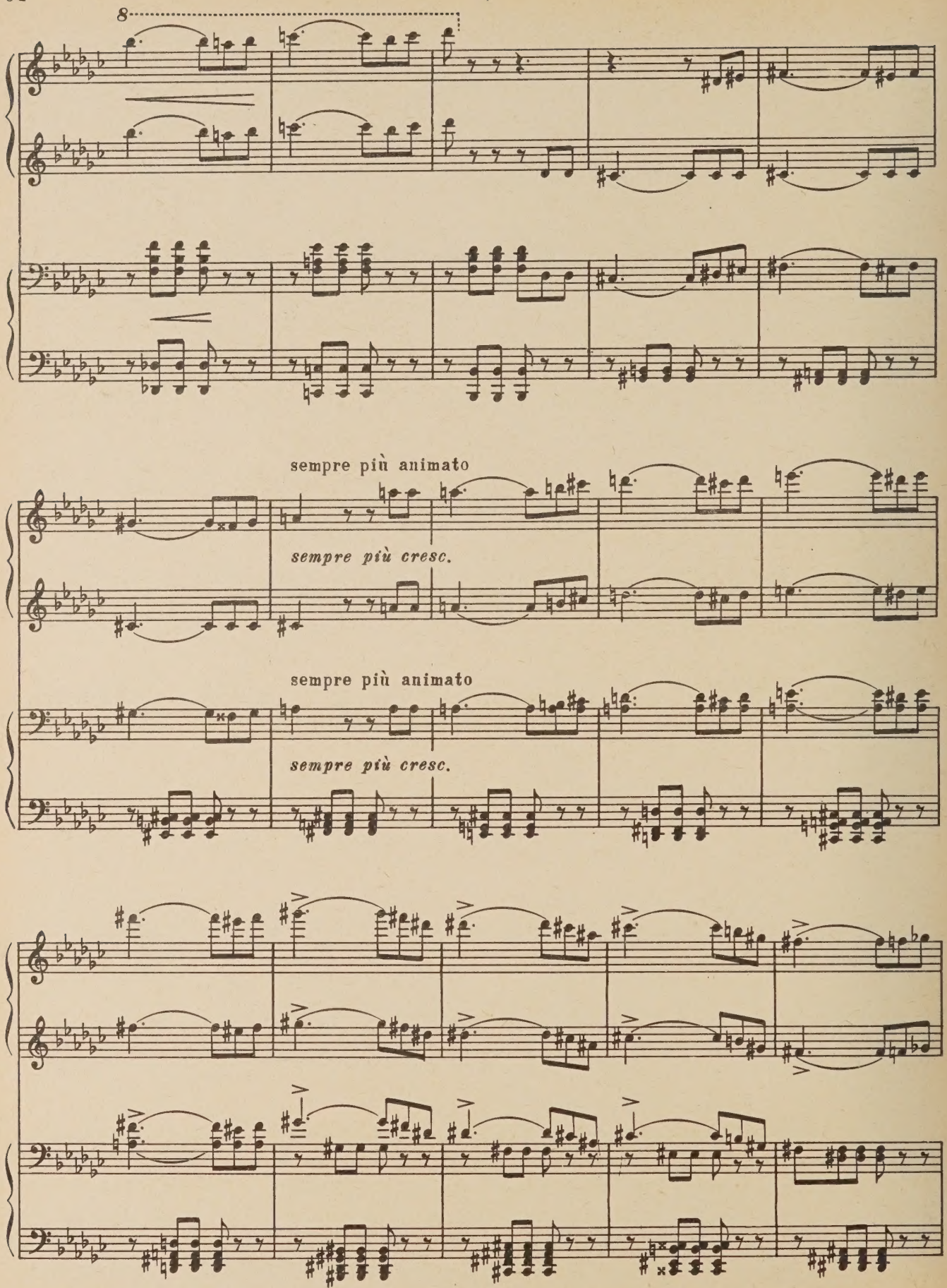

Recit.
senza tempo
string.
ff
appas-
string.
Recit.
senza tempo
ff
8
8
sionato
sempre ff
rinf.
sempre ff
8
riten.
pp
riten.

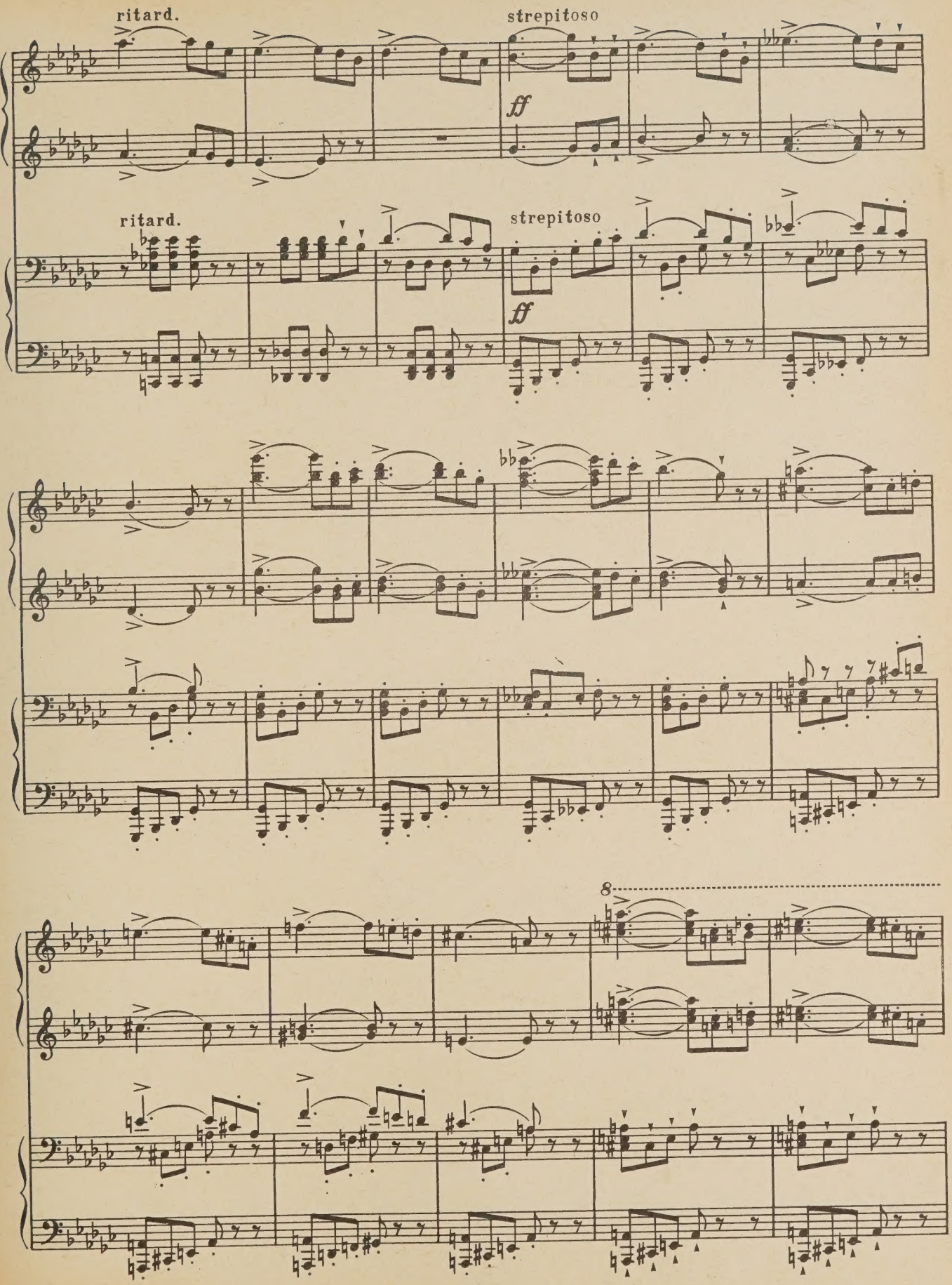

Quasi adagio espressivo assai
p
Quasi adagio espressivo assai
sempre pp
simile
8

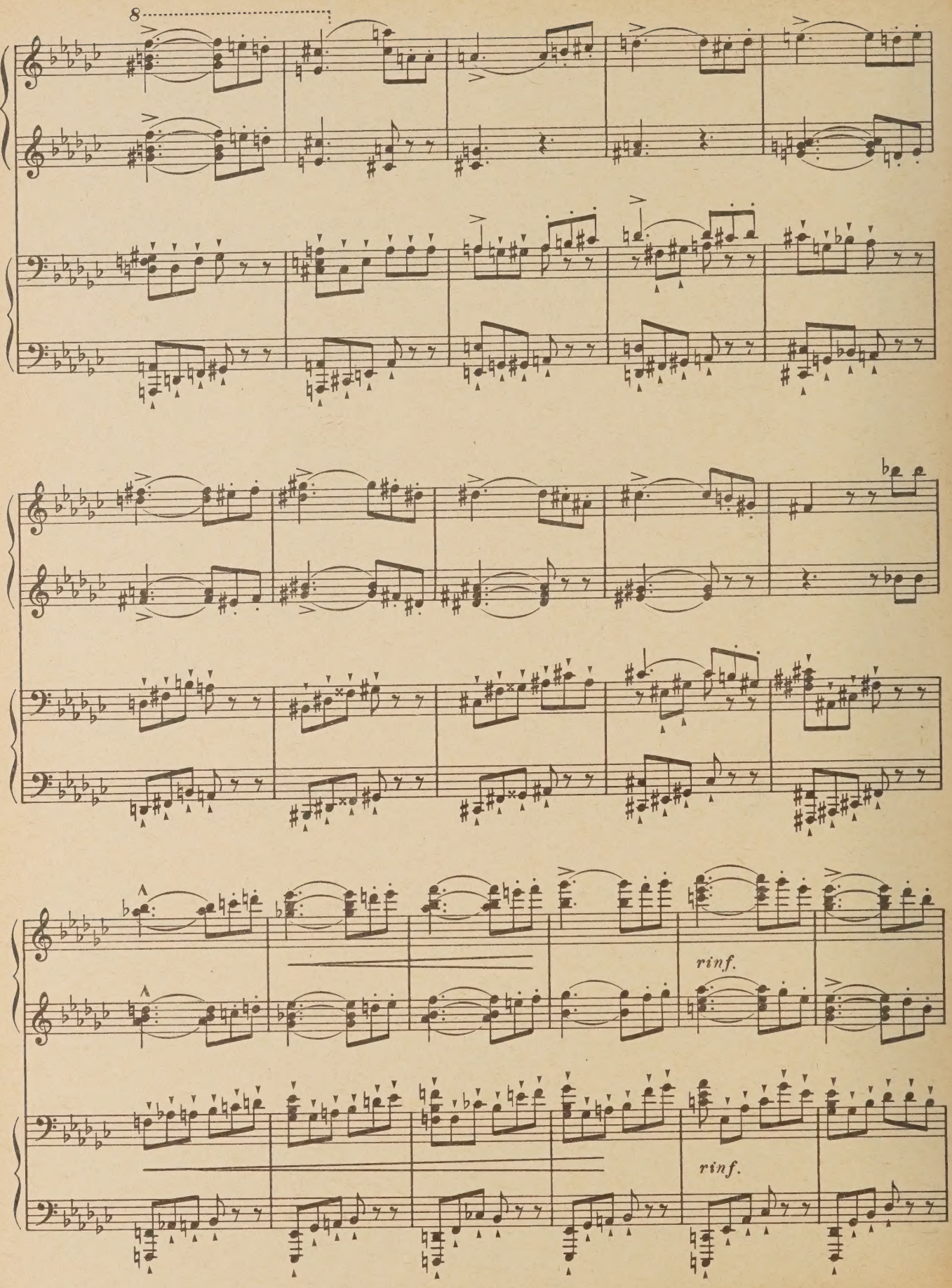

8
rinf.
simile
pp
mf
tr
tr
rinf.
rinf.

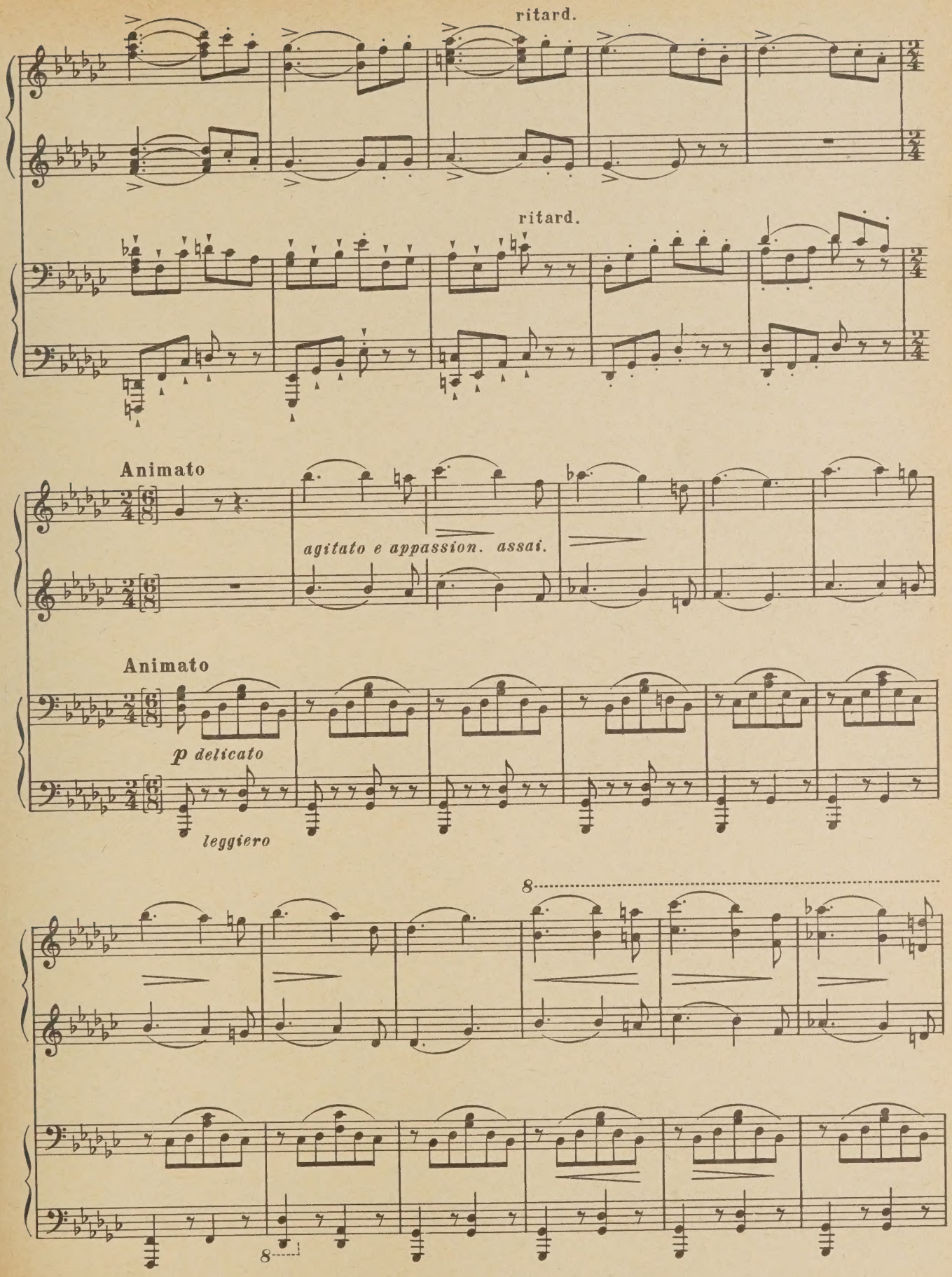

8
mf
p
mf
mf
Allegro molto agitato
rinf. appassionato assai
p sotto voce
Allegro molto agitato
rinf. appassionato assai
p sotto voce
8
8

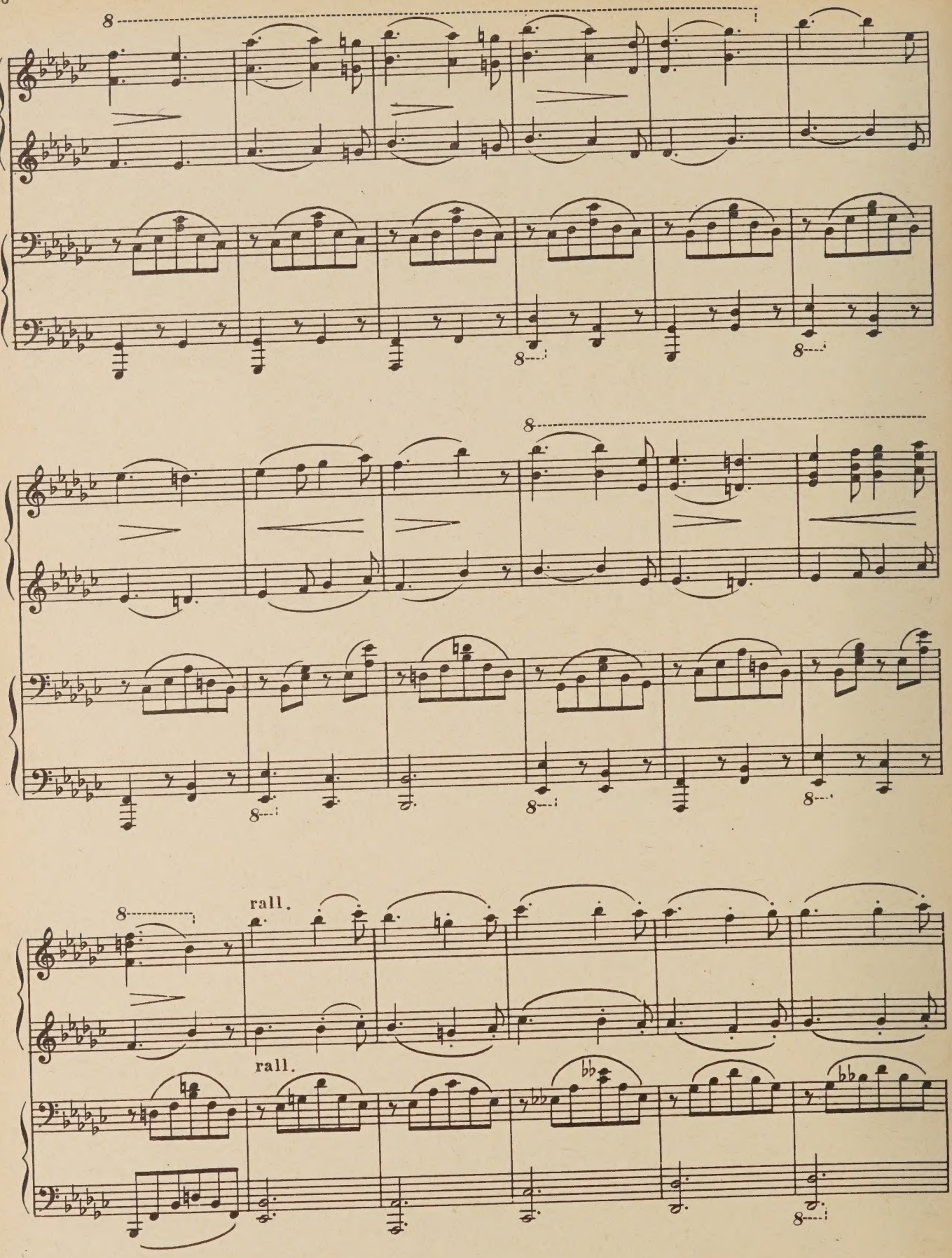

8
8
8
p

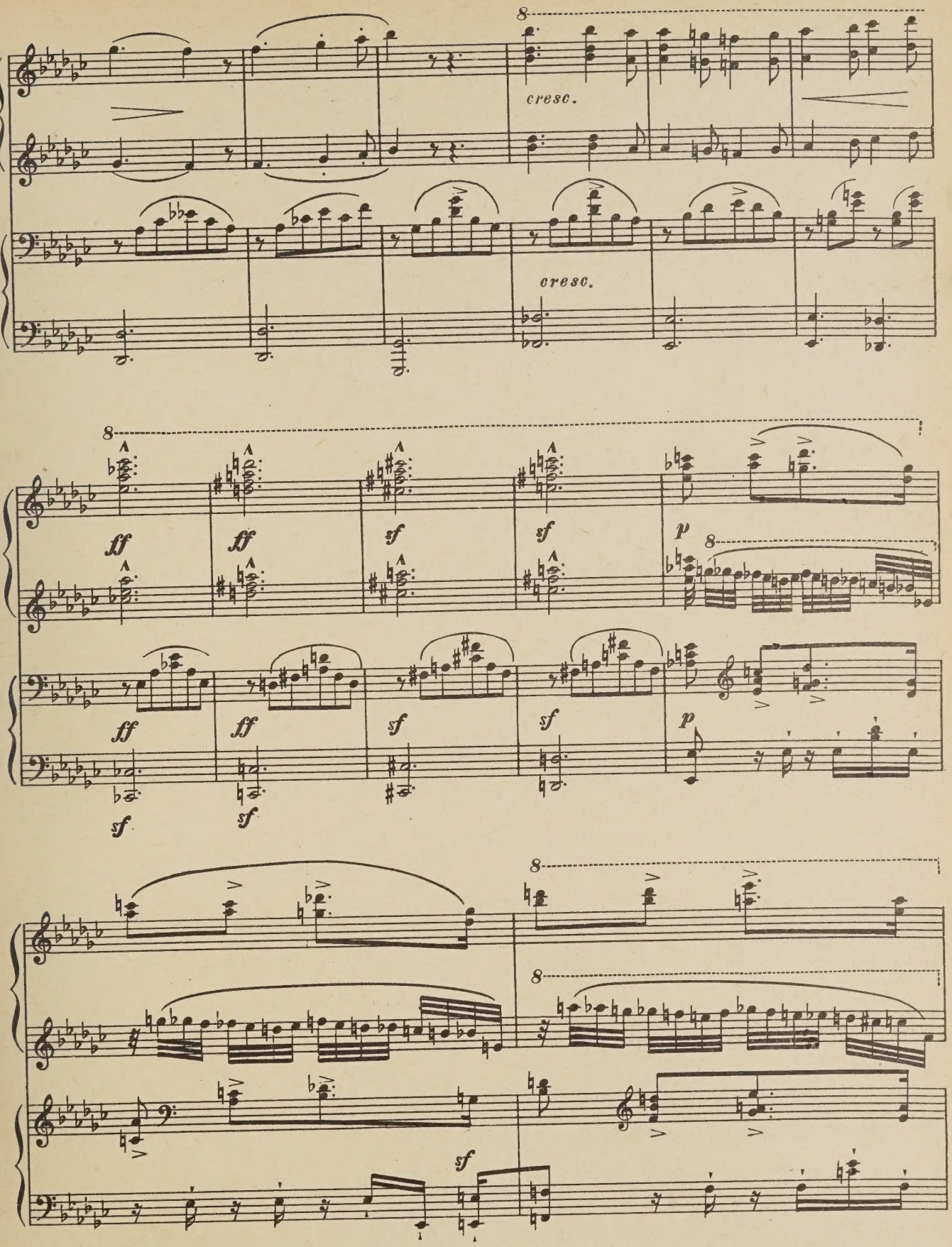

8
sempre più animato
sempre più cresc.
sempre più animato
sempre più cresc.

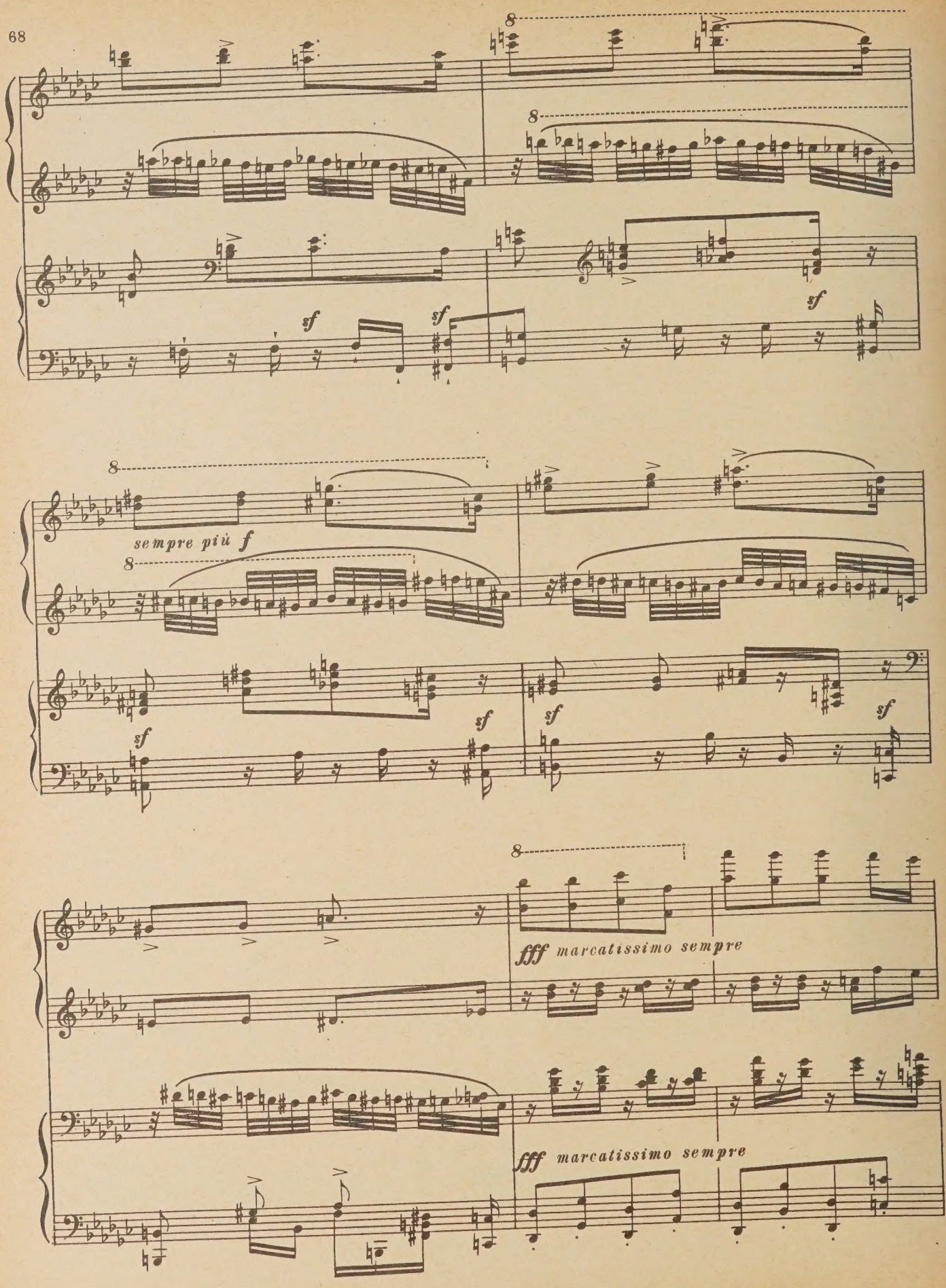

ritard.
strepitoso
ff
ritard.
strepitoso
ff
8

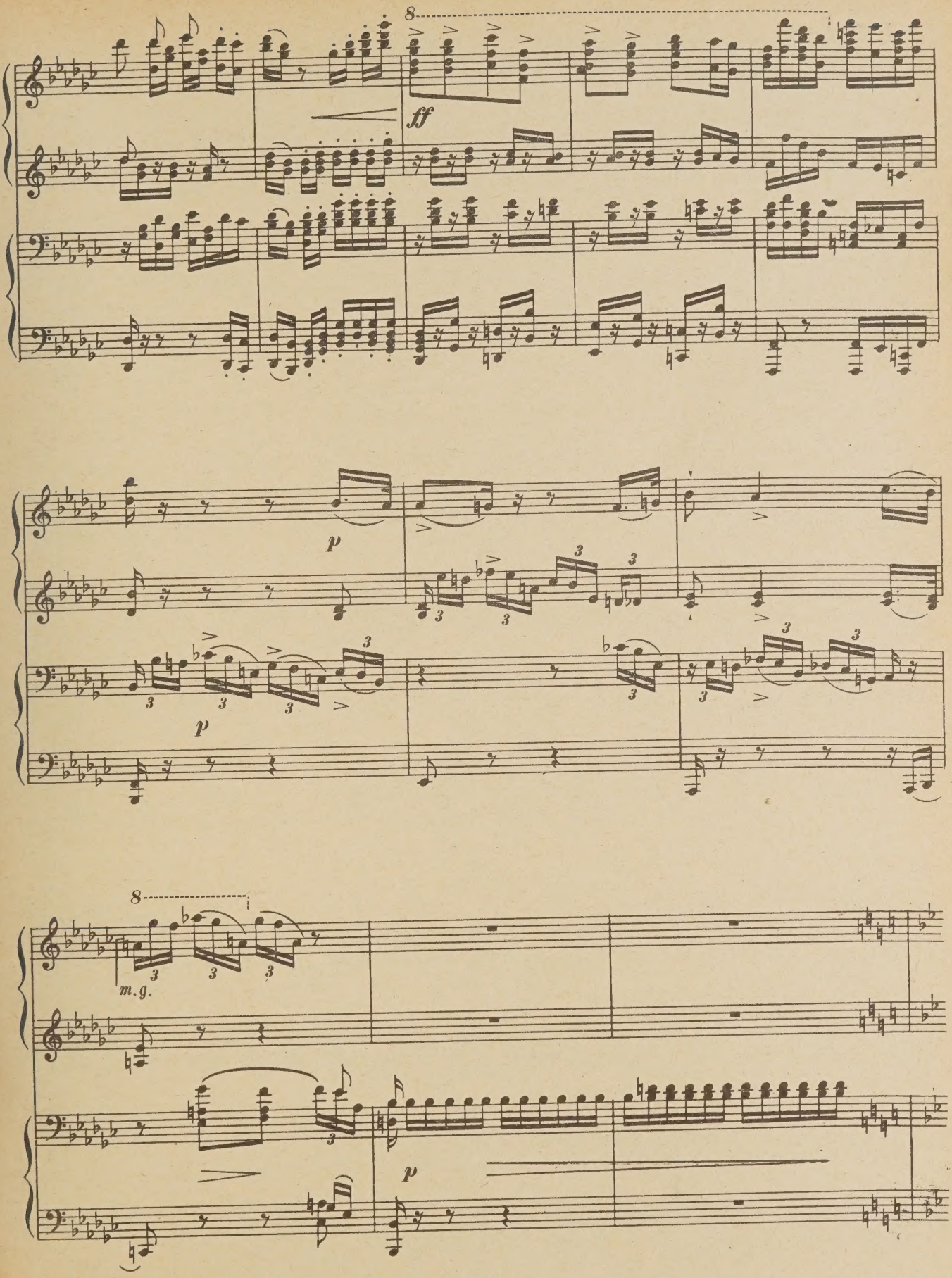

8
rinf.
rinf.

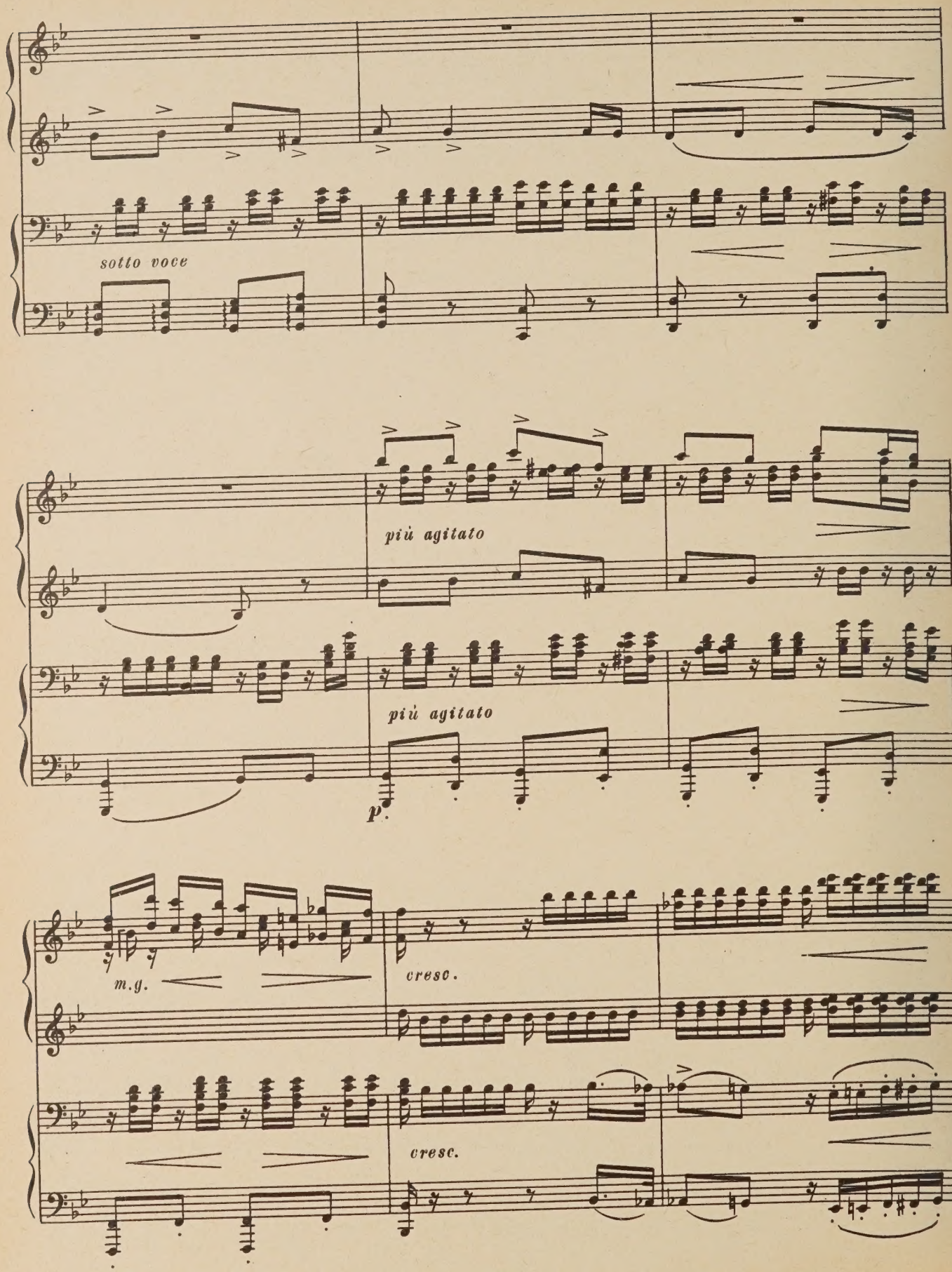

ritard.
ritard.
Animato
agitato e appassion. assai.
Animato
p delicato
leggiero
8
8

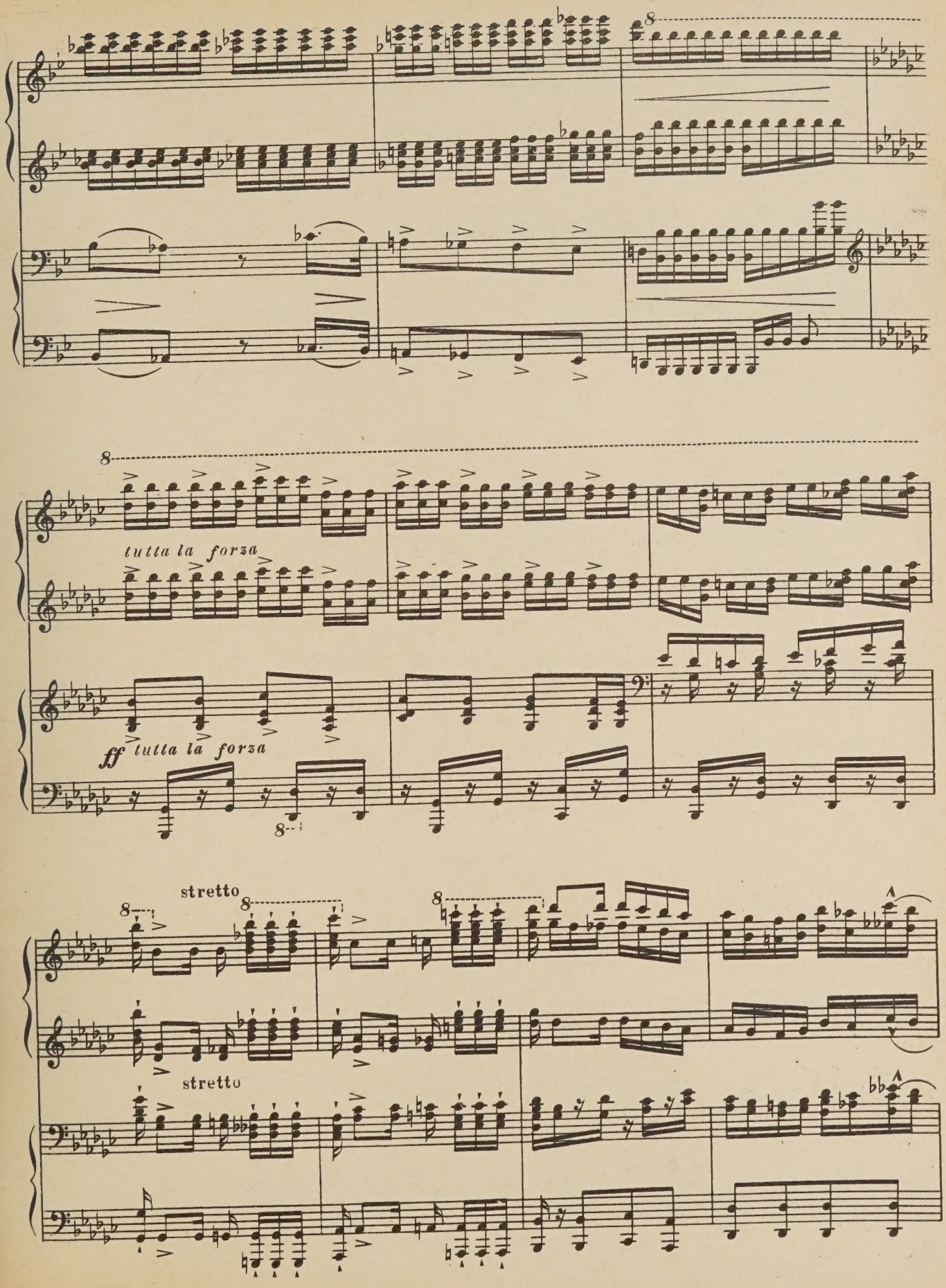

8
8
8
8
8
8
8
8
rall.
rall.
8

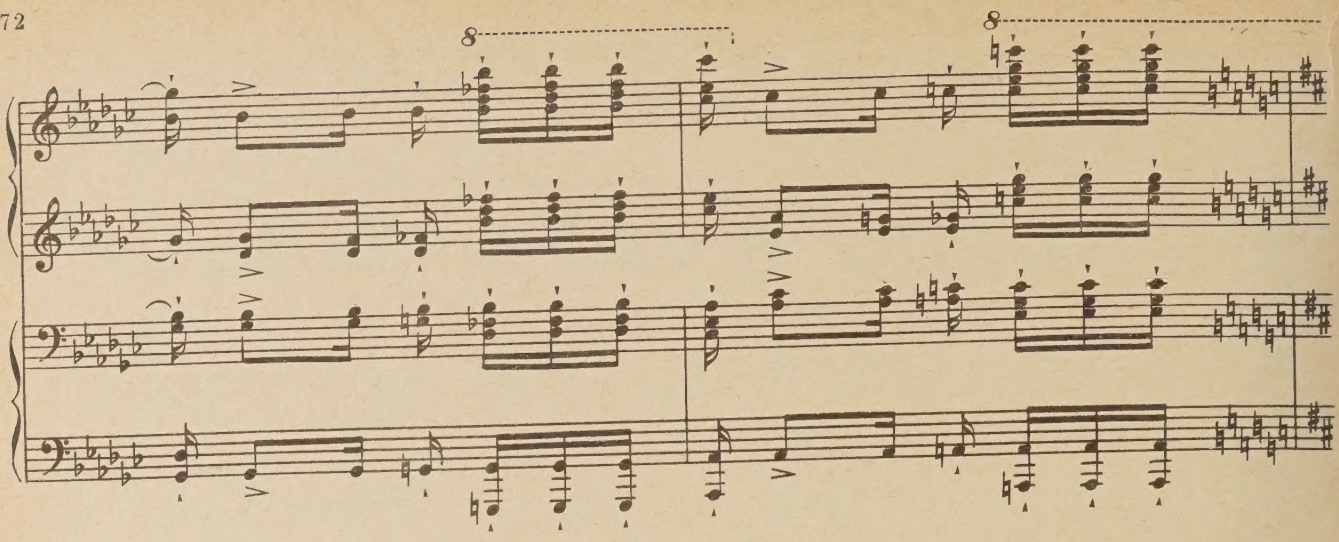

8
cresc.
cresc.
8
ff
ff
sf
sf
p
8
ff
ff
sf
sf
p
sf
sf
8
8
sf

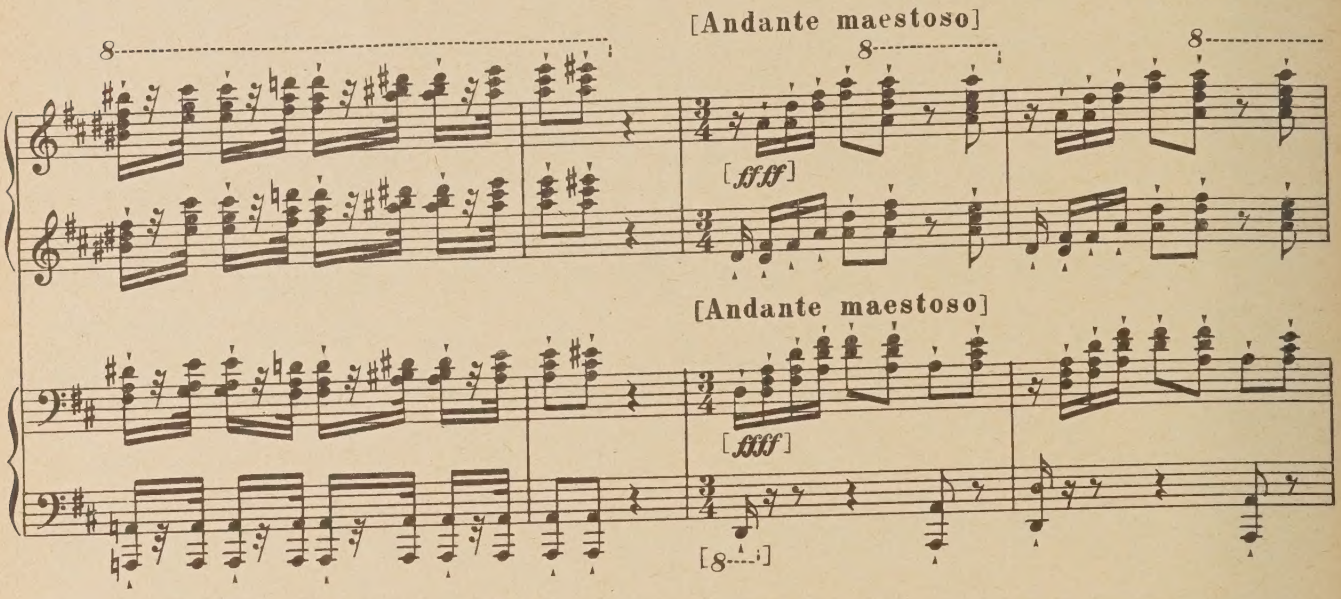

8
8
sf
sf
sf
8
sempre più f
8
sf
sf
sf
sf
8
fff marcatissimo sempre
fff marcatissimo sempre

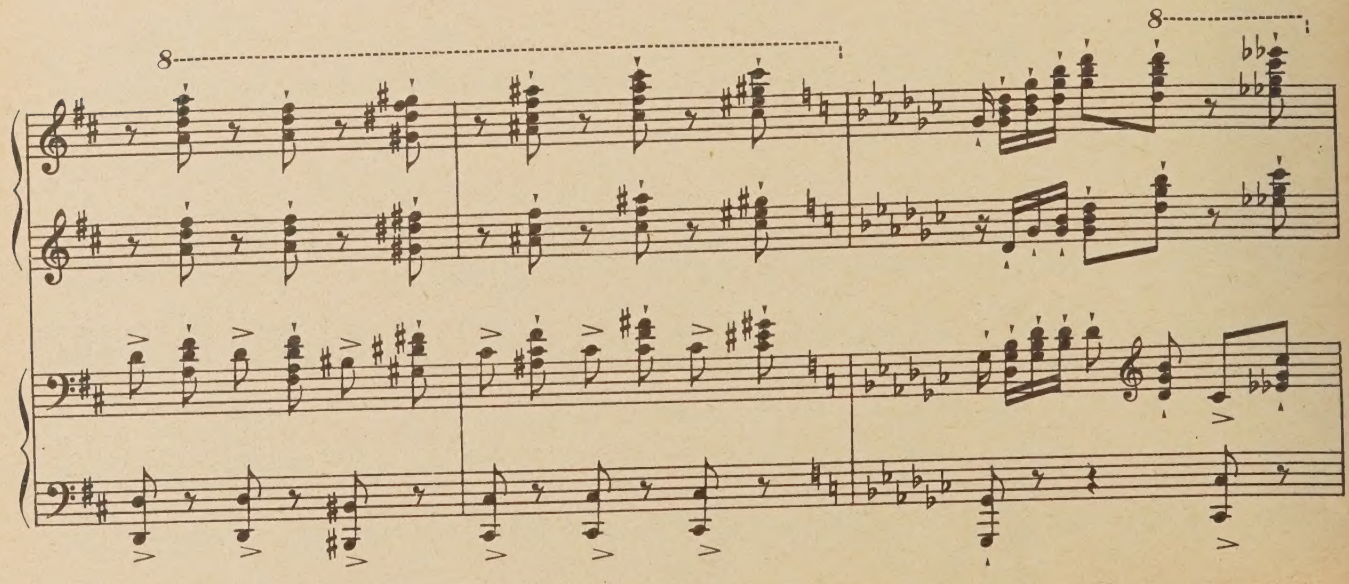

8
ff
p
p
8
m.g.
p

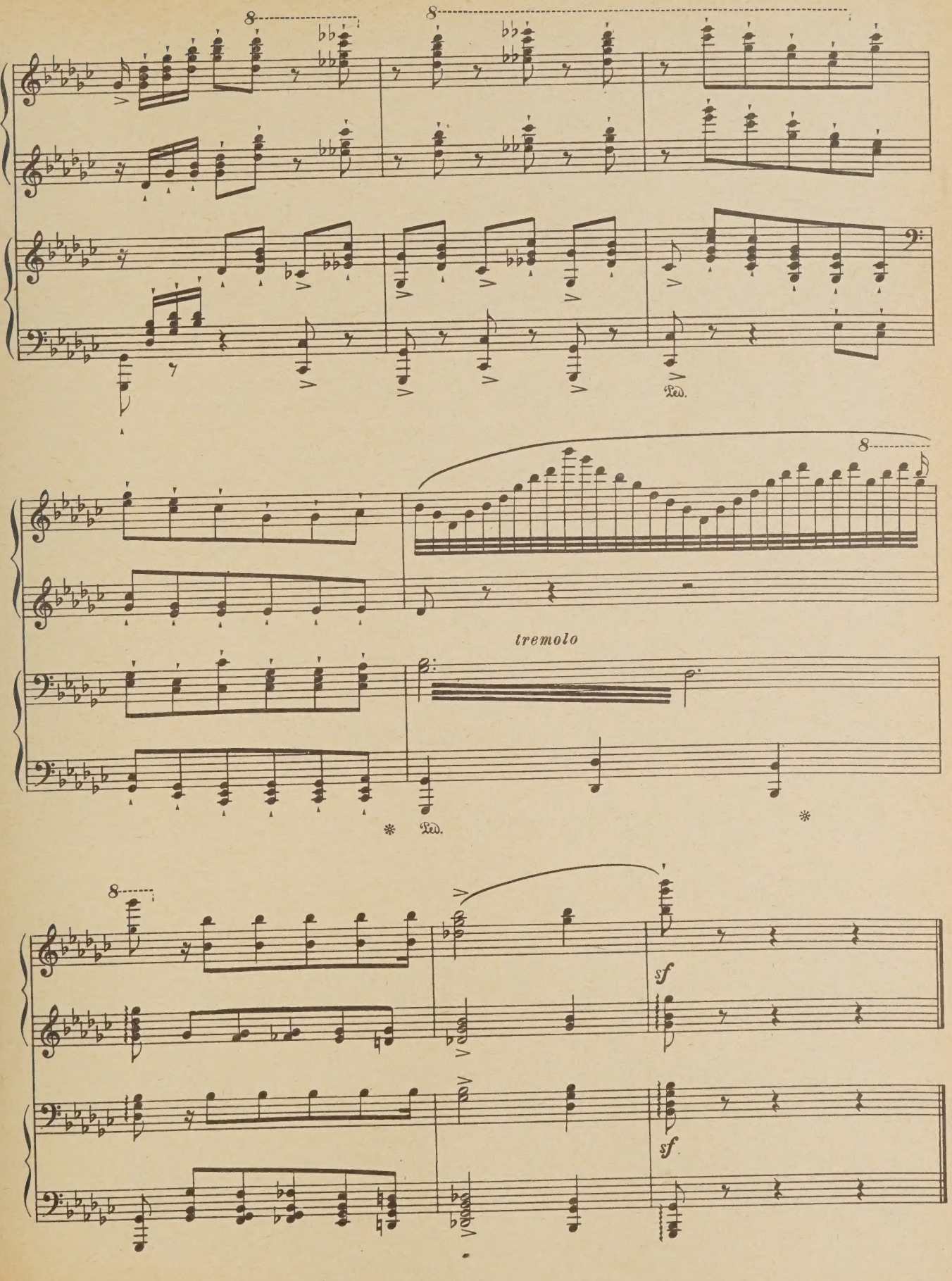

sotto voce
più agitato
più agitato
p
m.g.
cresc.
cresc.


tutta la forza
ff tutta la forza
stretto
stretto




[Andante maestoso]
[fffff]
[Andante maestoso]
[fffff]




8
8
Ped.
8
tremolo
* Ped.
*
8
sf
sf

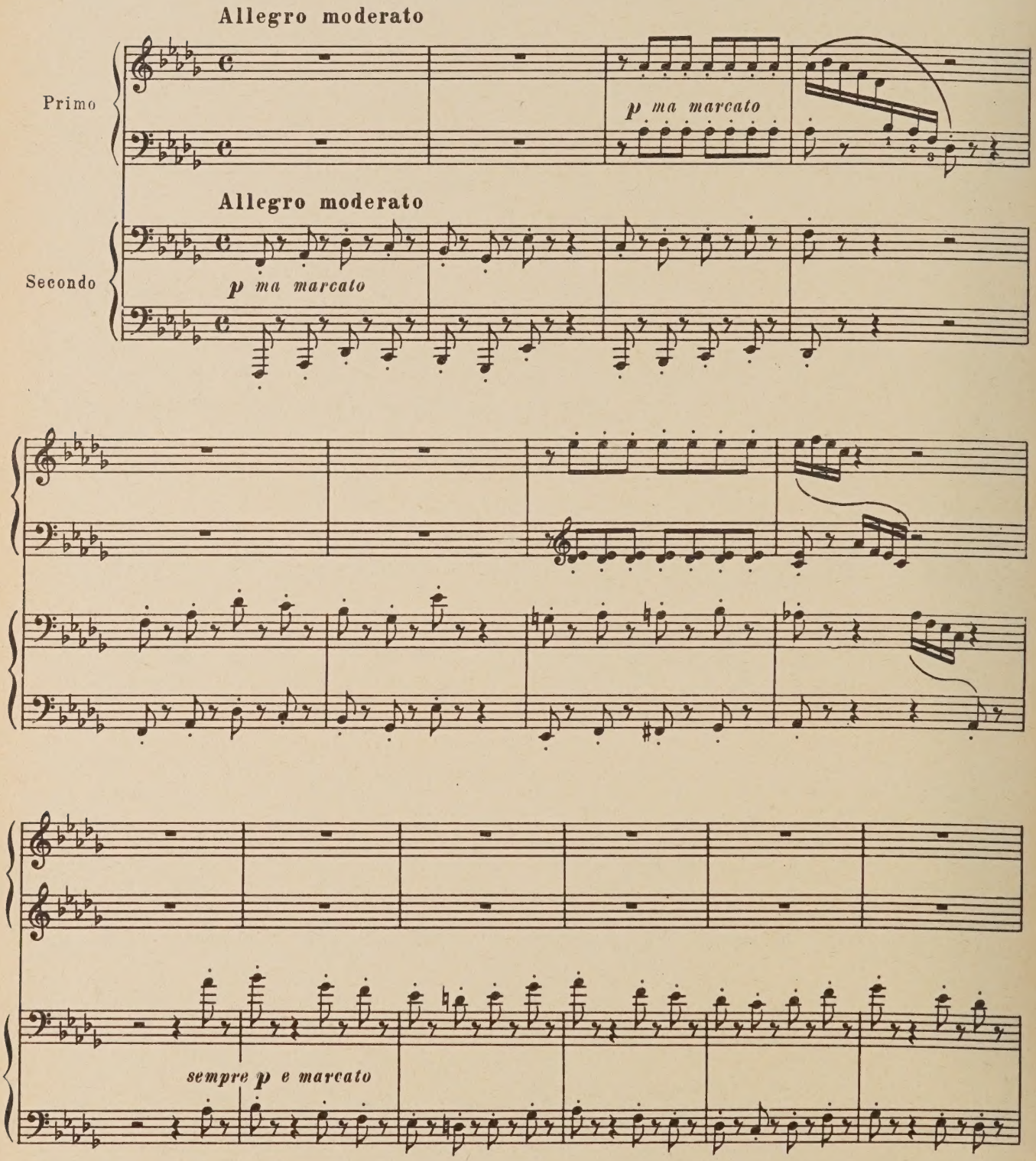
БОЛЬШАЯ КОНЦЕРТНАЯ ФАНТАЗИЯ

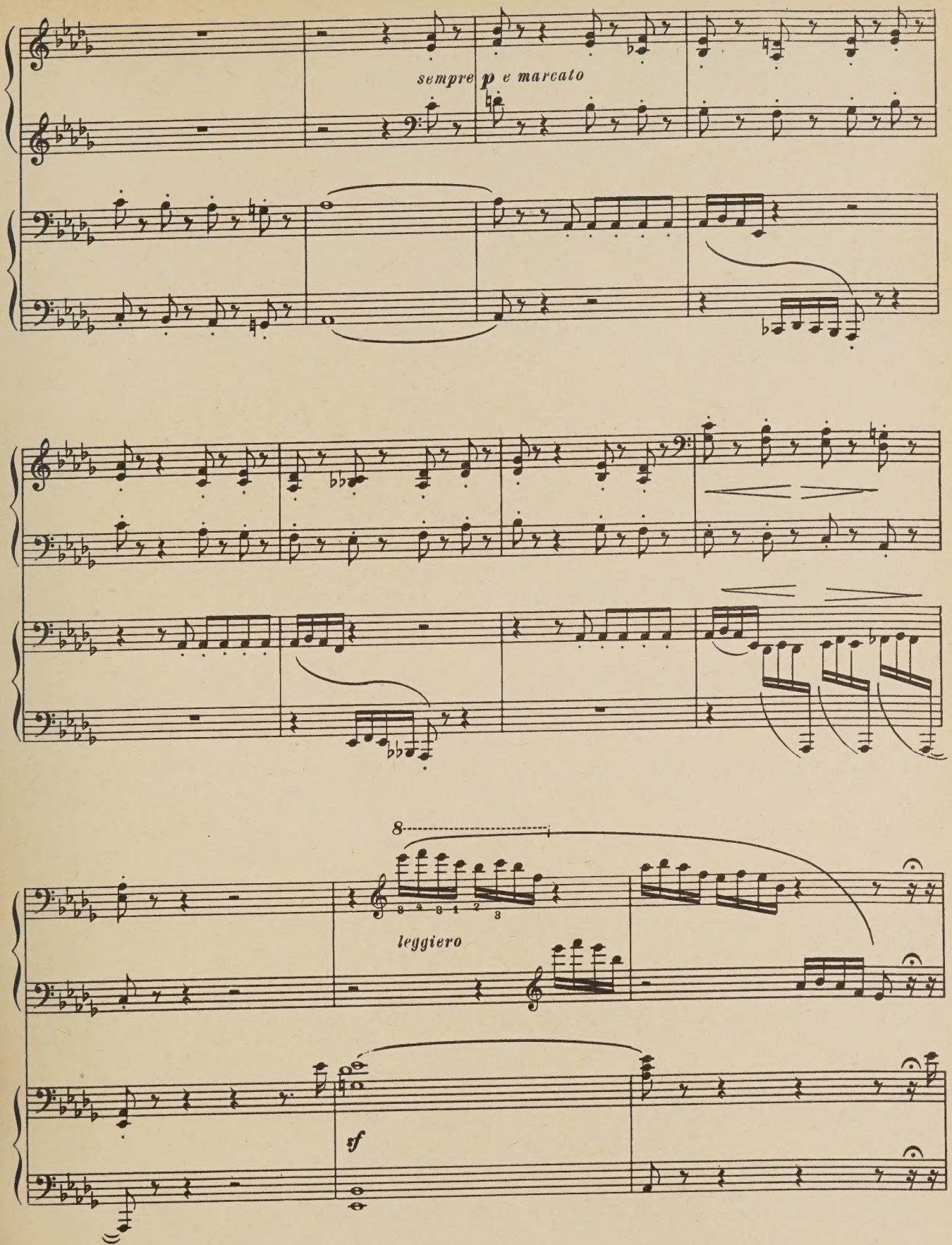
на оперу „СОМНАМБУЛА"

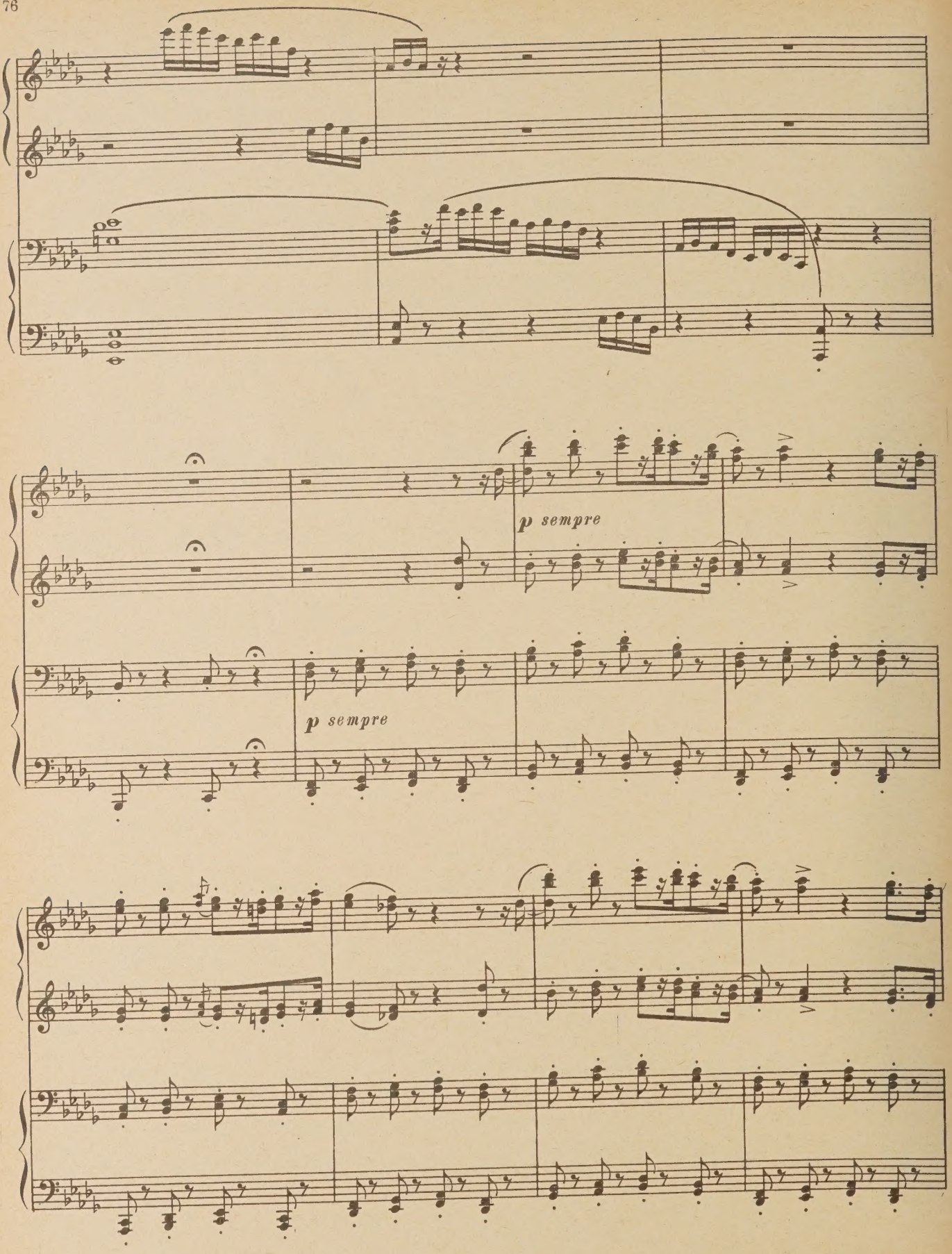
GROSSE CONCERT FANTASIE

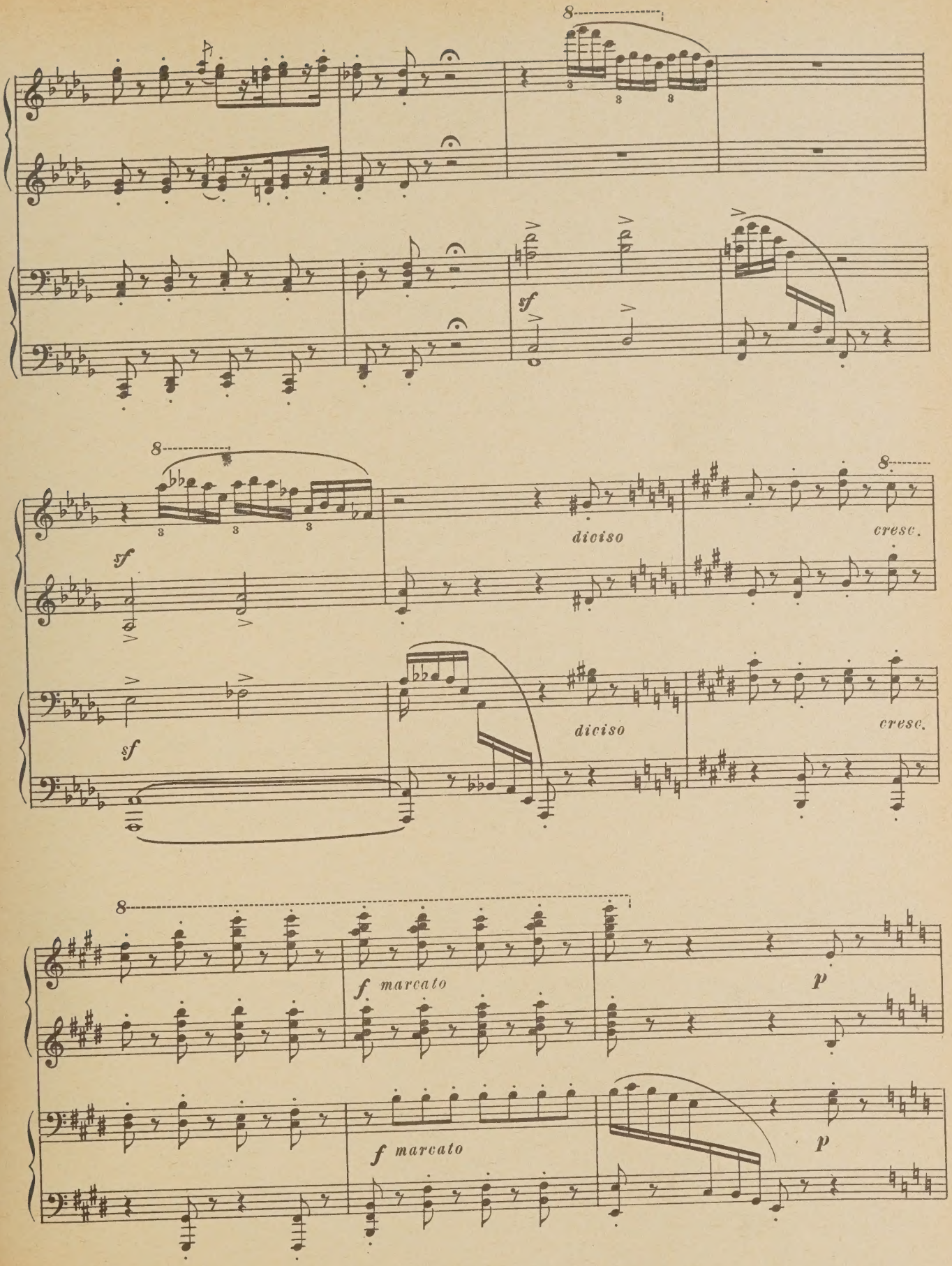
aus der Oper „SONNAMBULA"

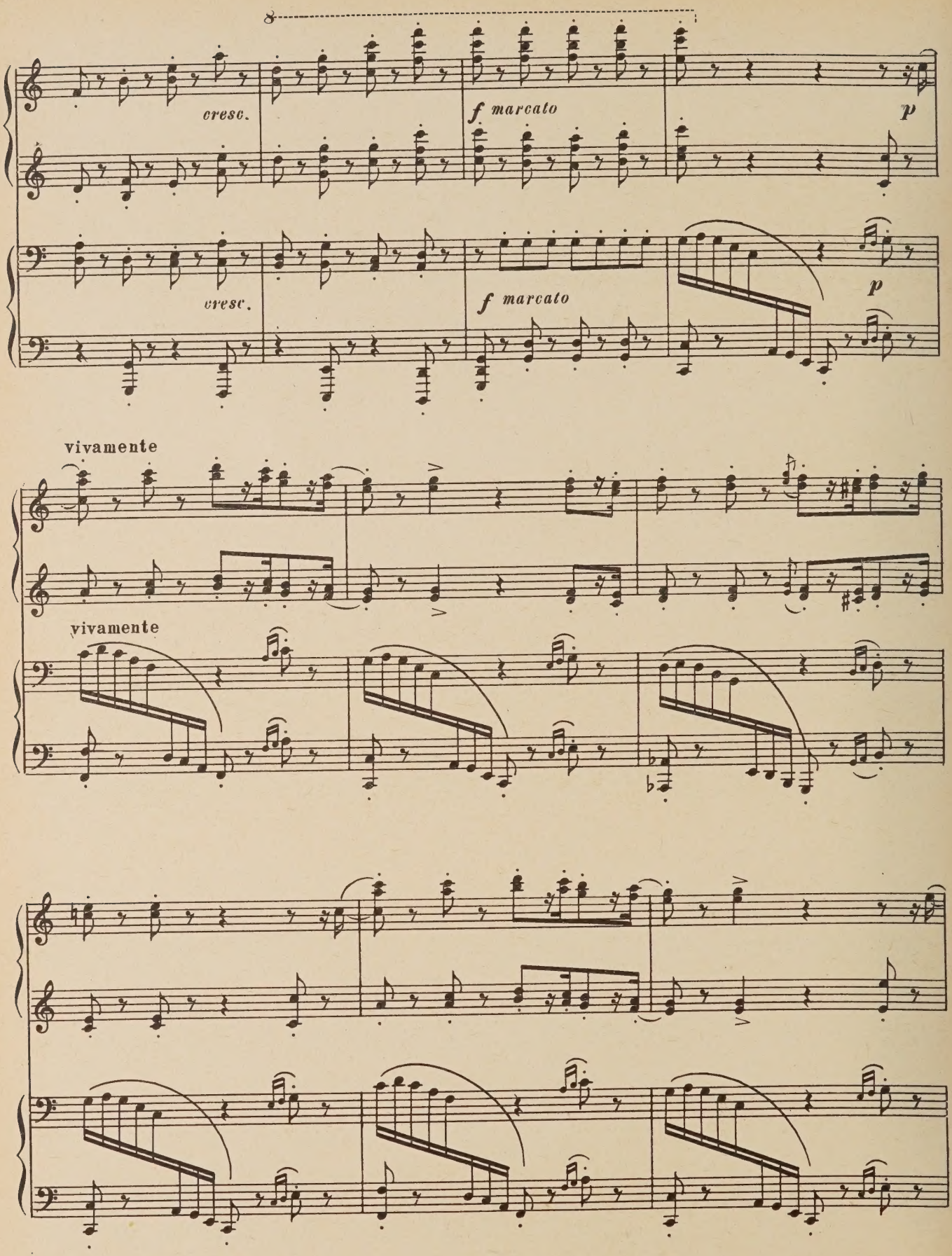
В. БЕЛЛИНИ
(1801-1855)

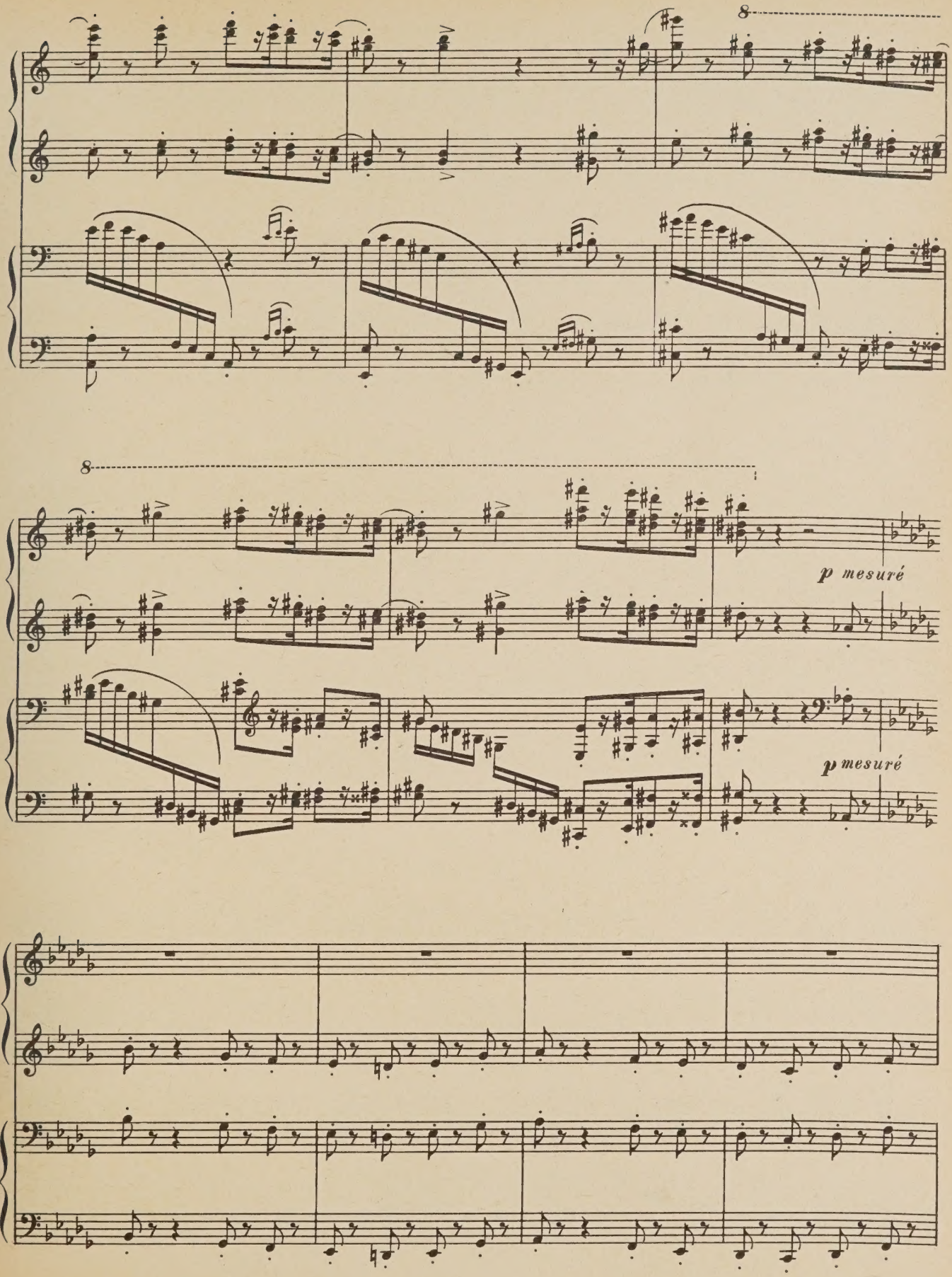


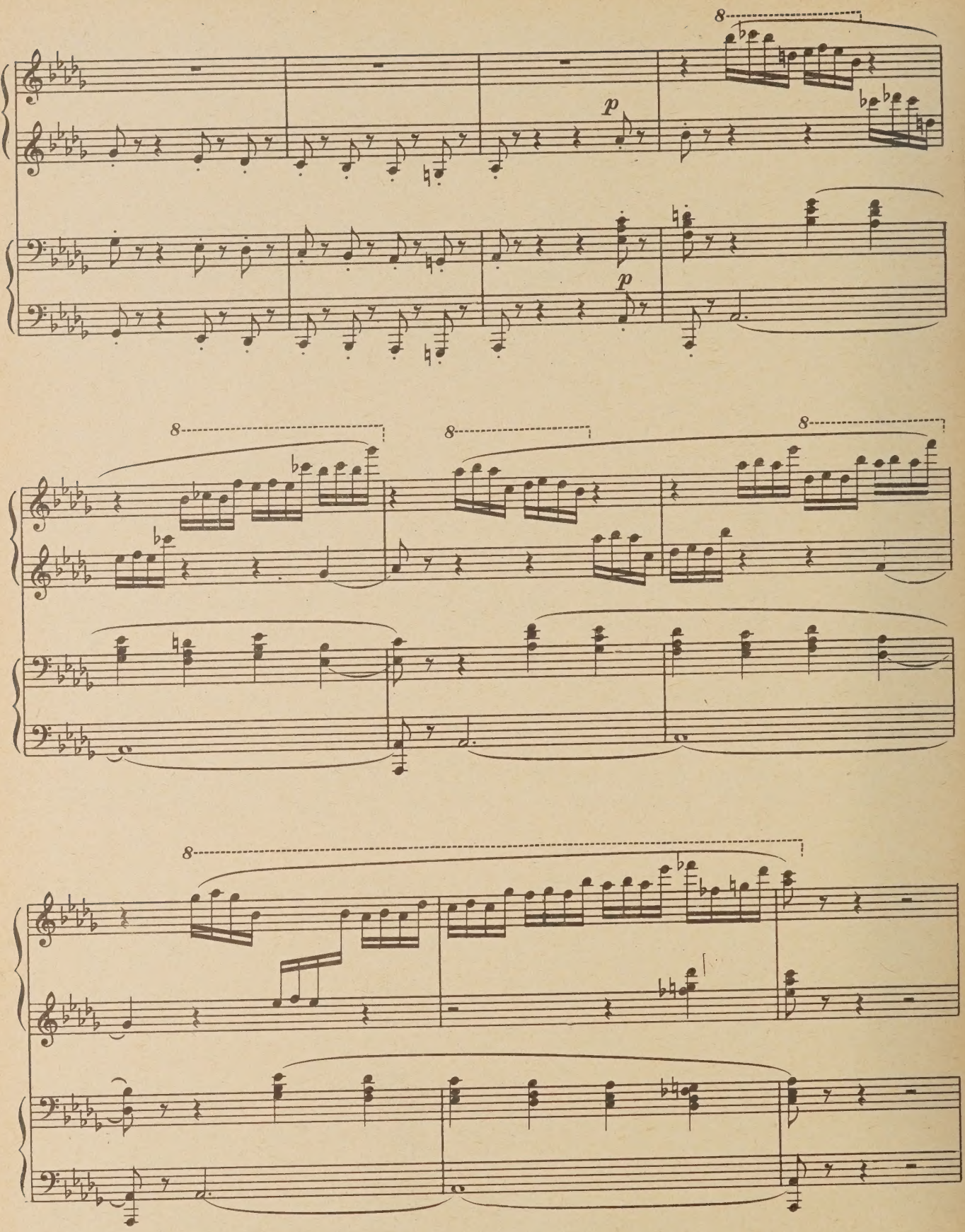

sempre p e marcato
8
leggiero
sf

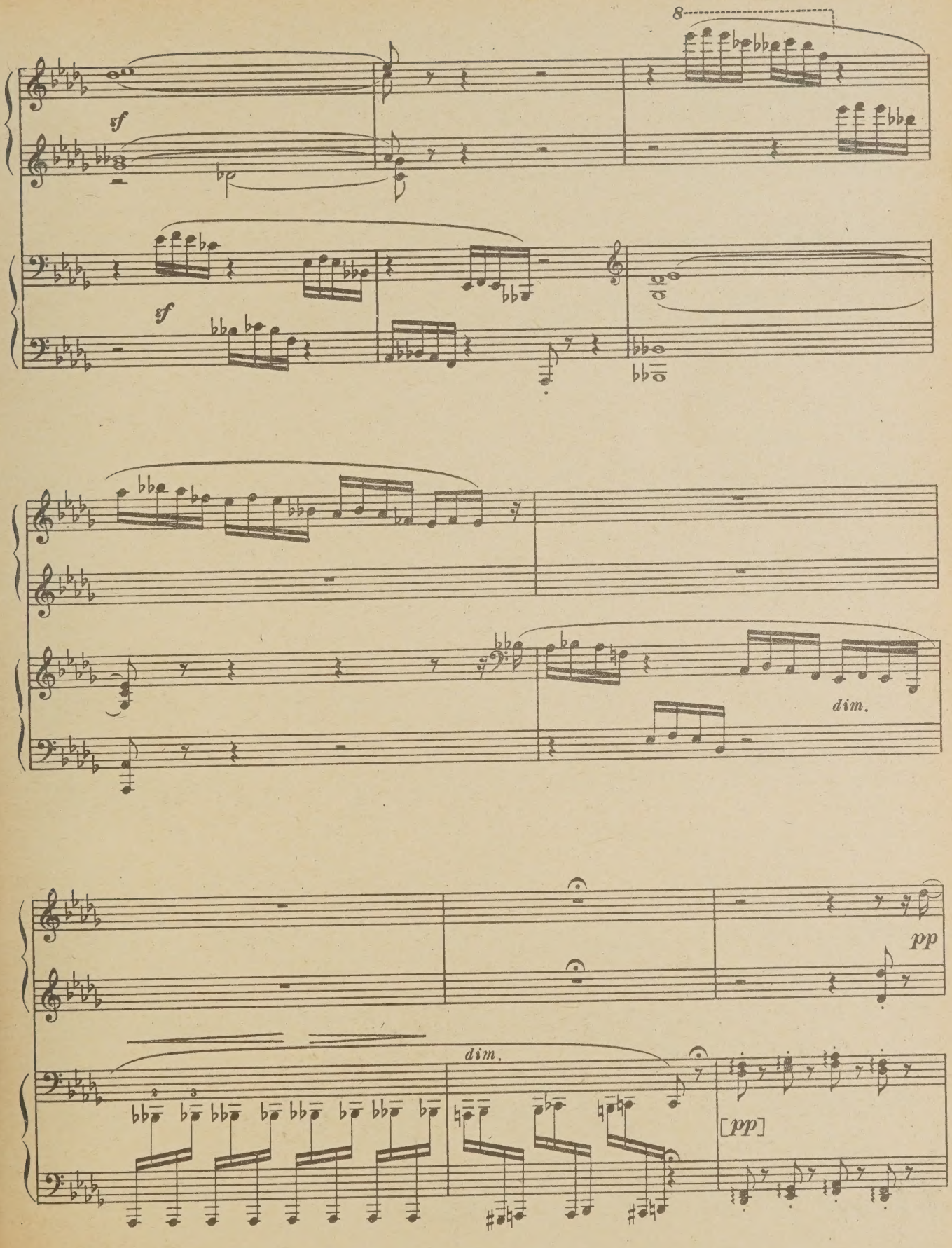

p sempre
p sempre

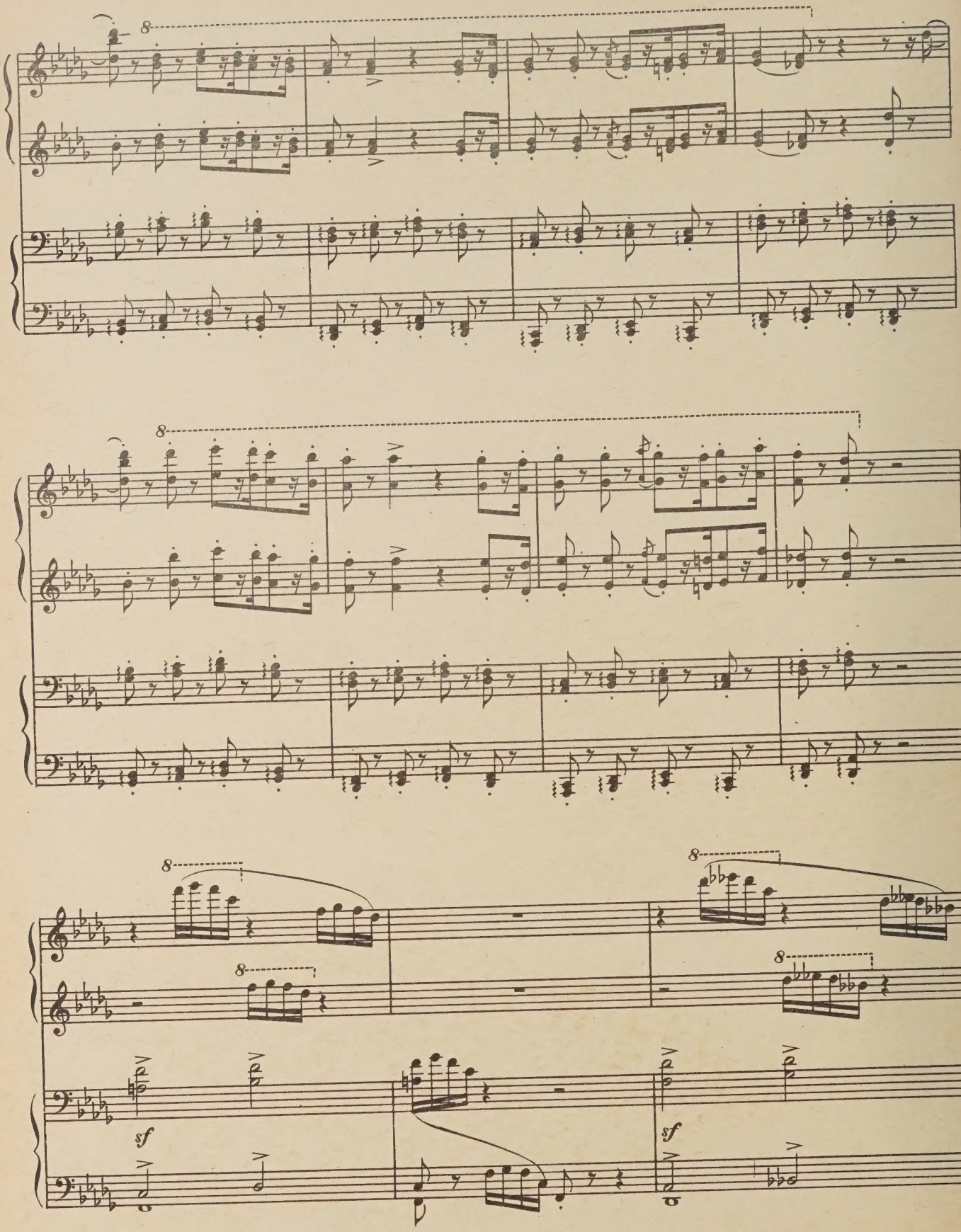

8
sf
sf
8
sf
diciso
cresc.
sf
diciso
cresc.
8
f marcato
p
f marcato
p

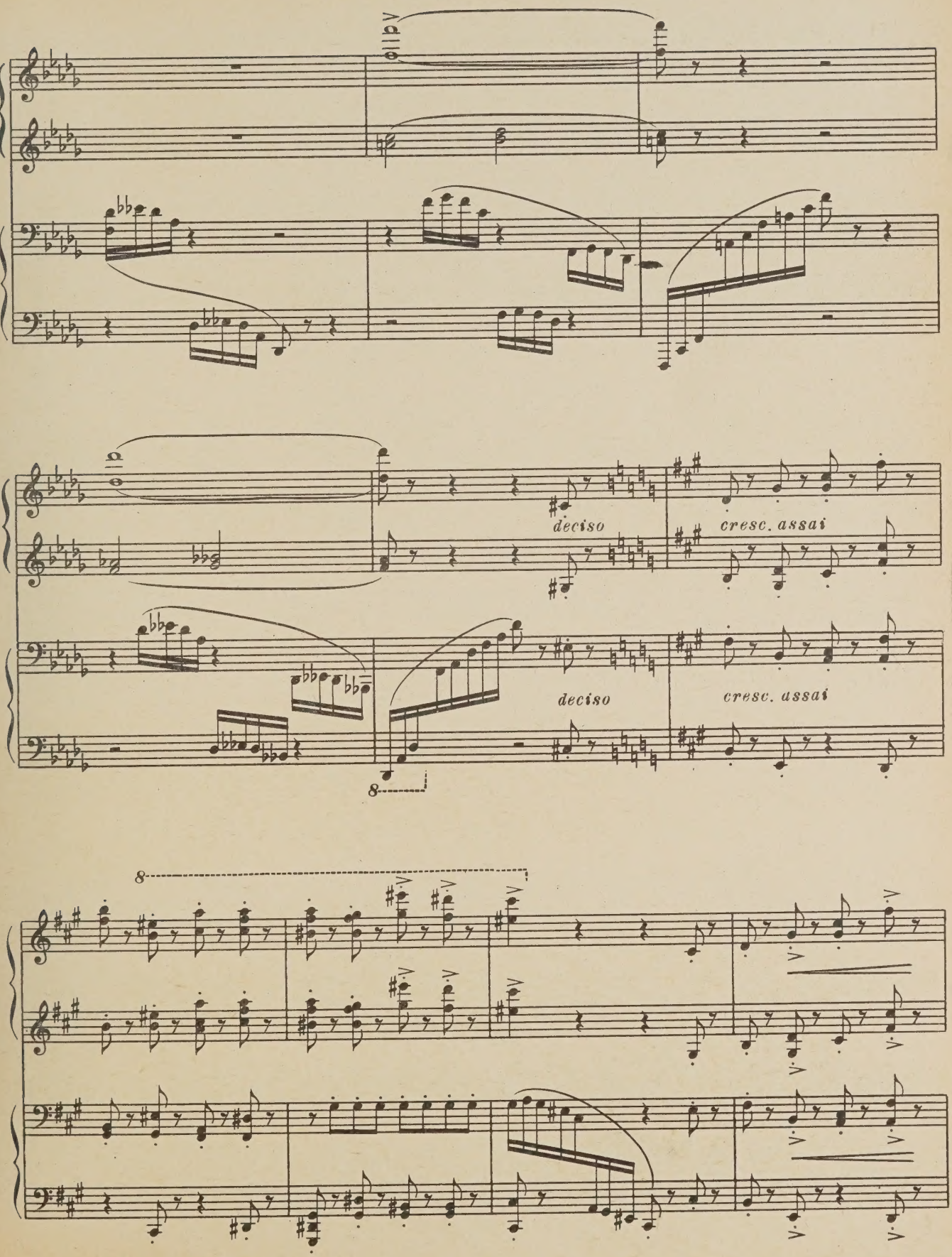

8
cresc.
f marcato
p
cresc.
f marcato
p
vivamente
vivamente

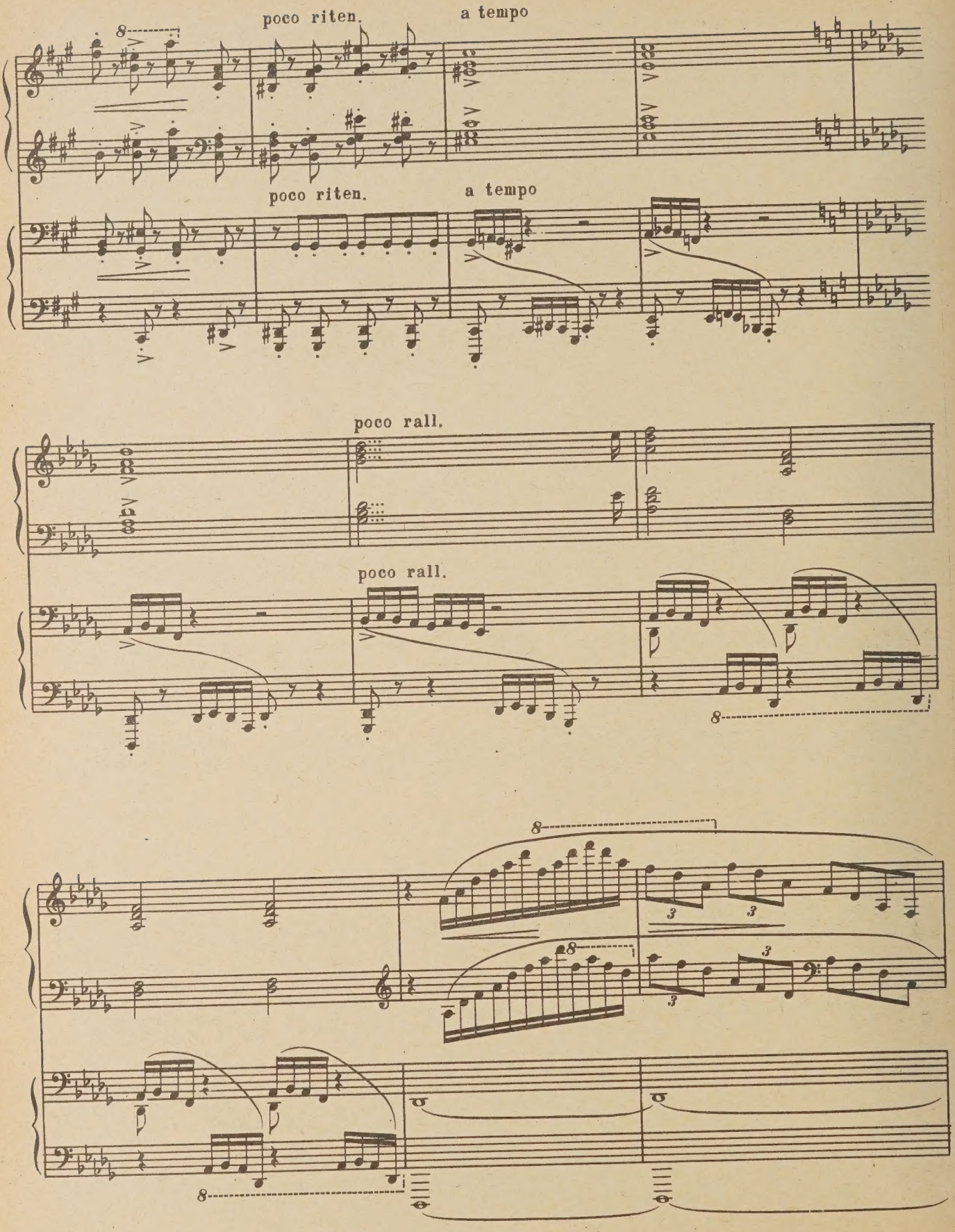

8
8
p mesuré
p mesuré

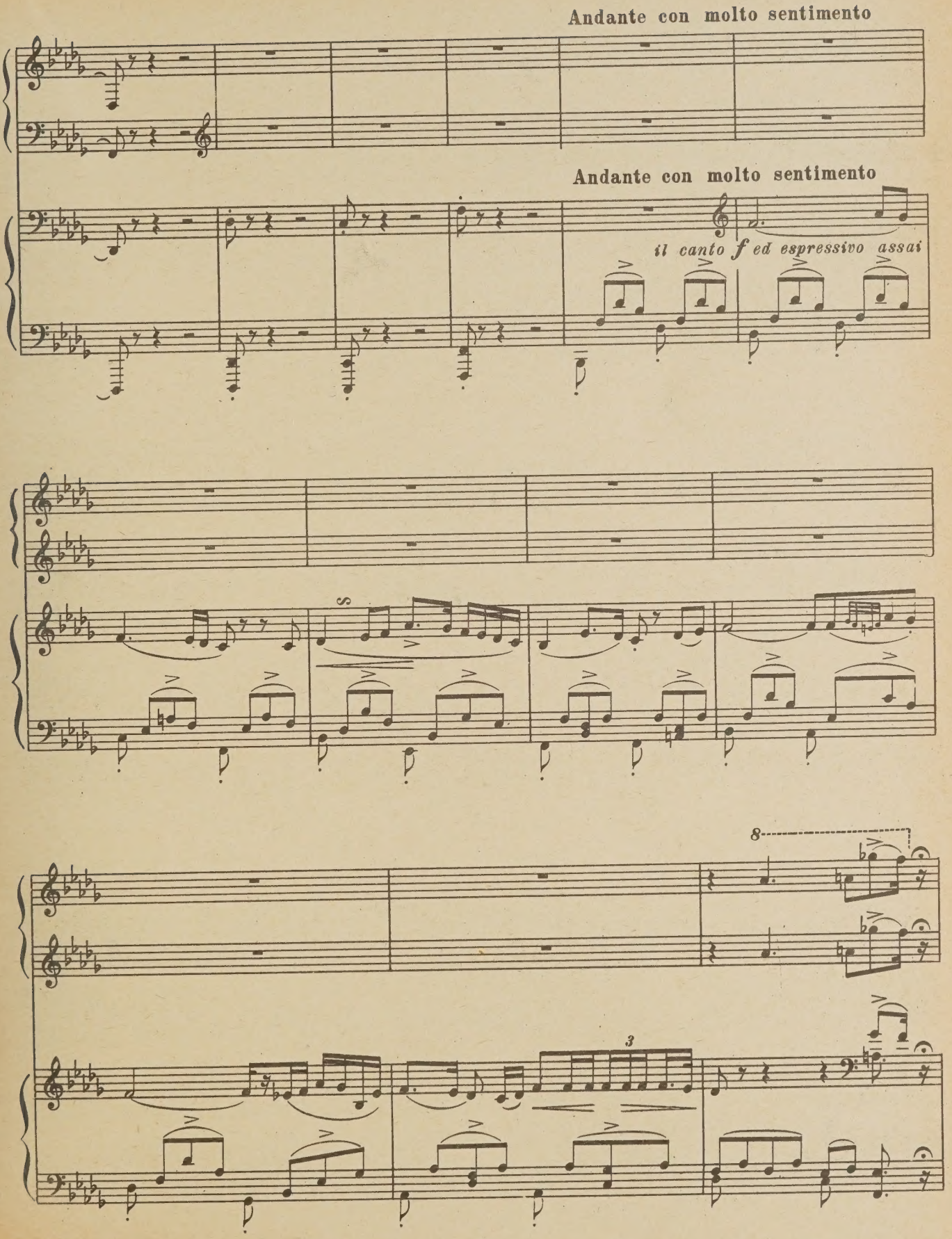

8
p
p
8
8
8
8

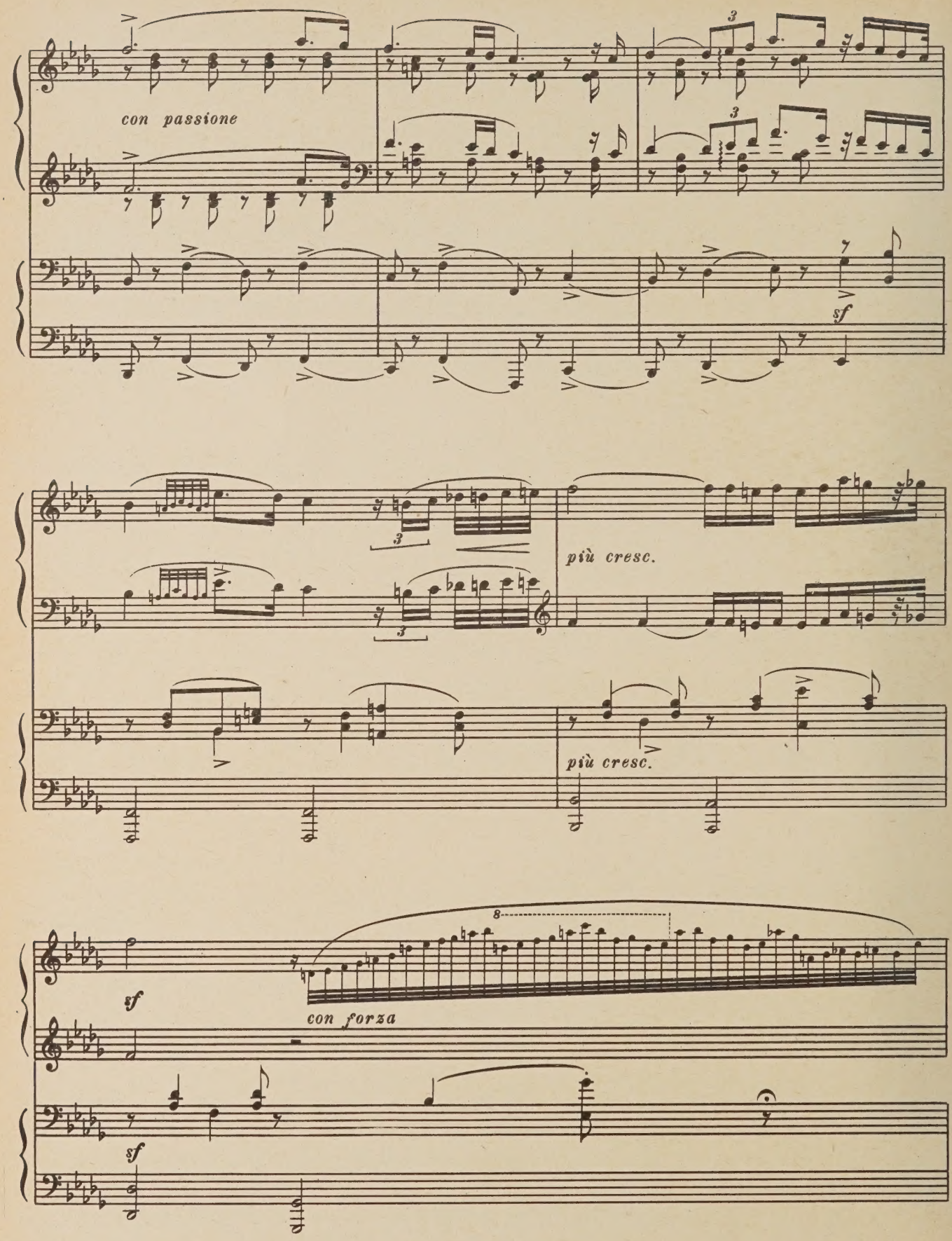

8
sf
sf
dim.
pp
dim.
[pp]

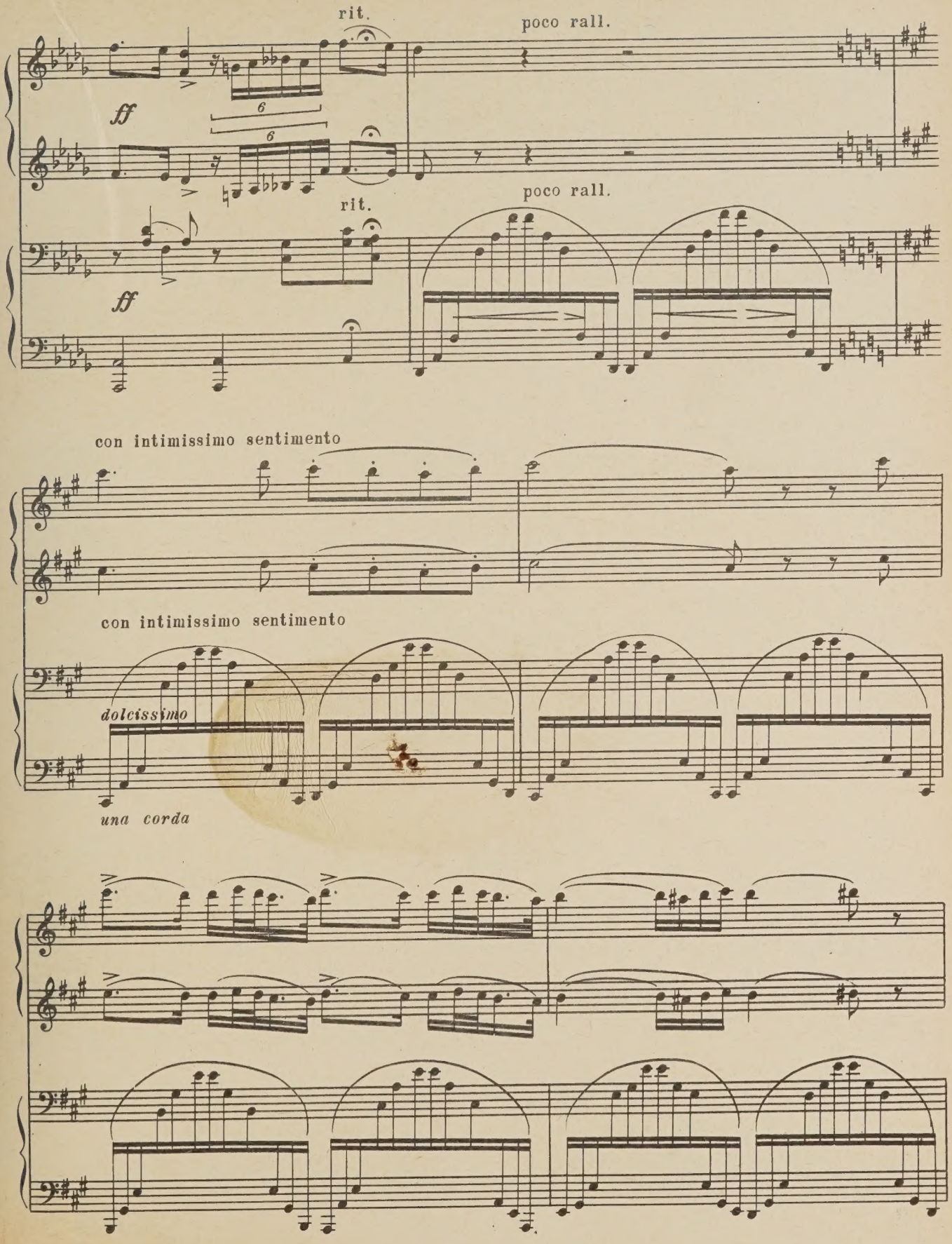

8
8
8
8
8
8
sf
sf

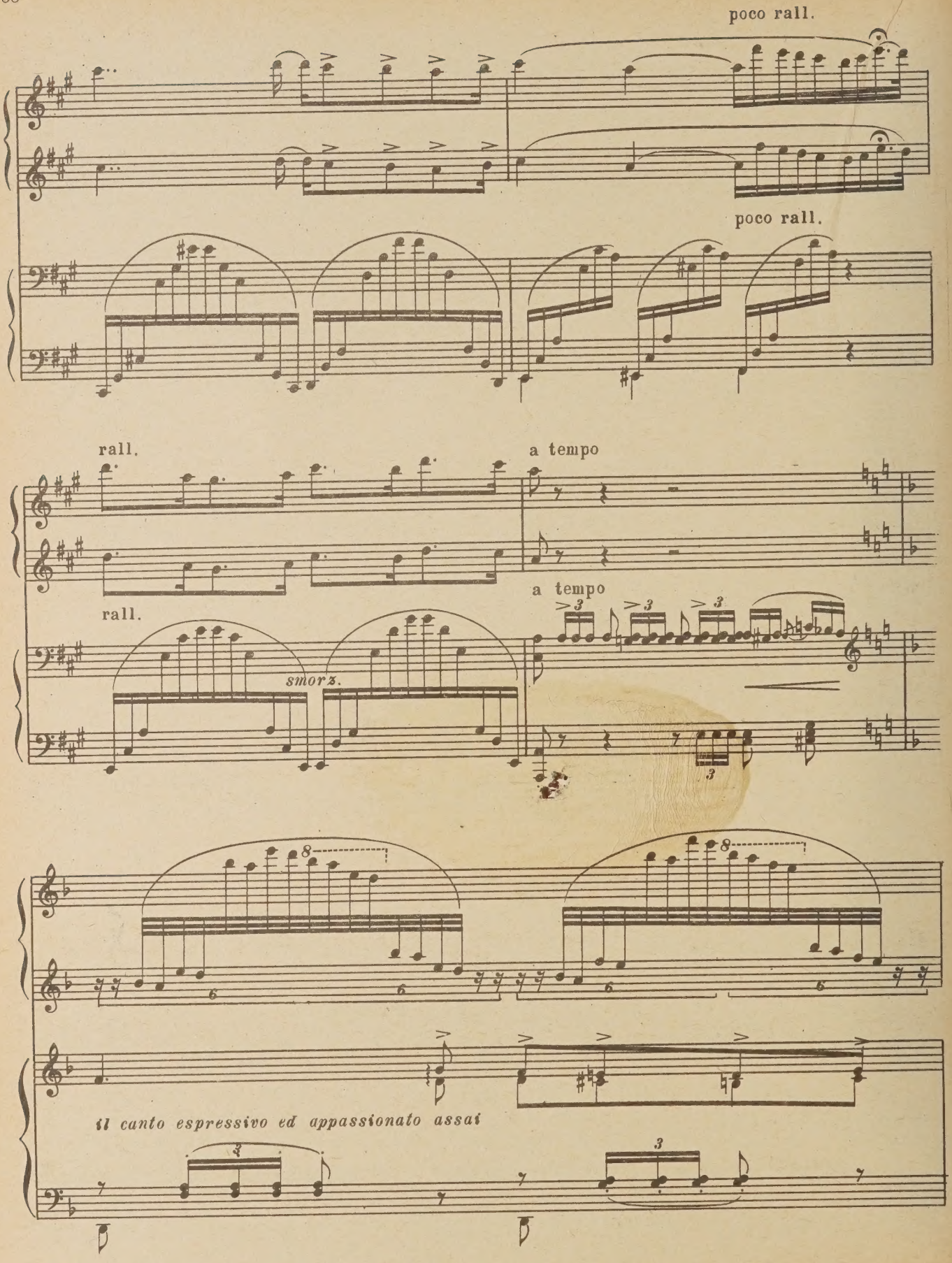

deciso
cresc. assai
deciso
cresc. assai
8
8

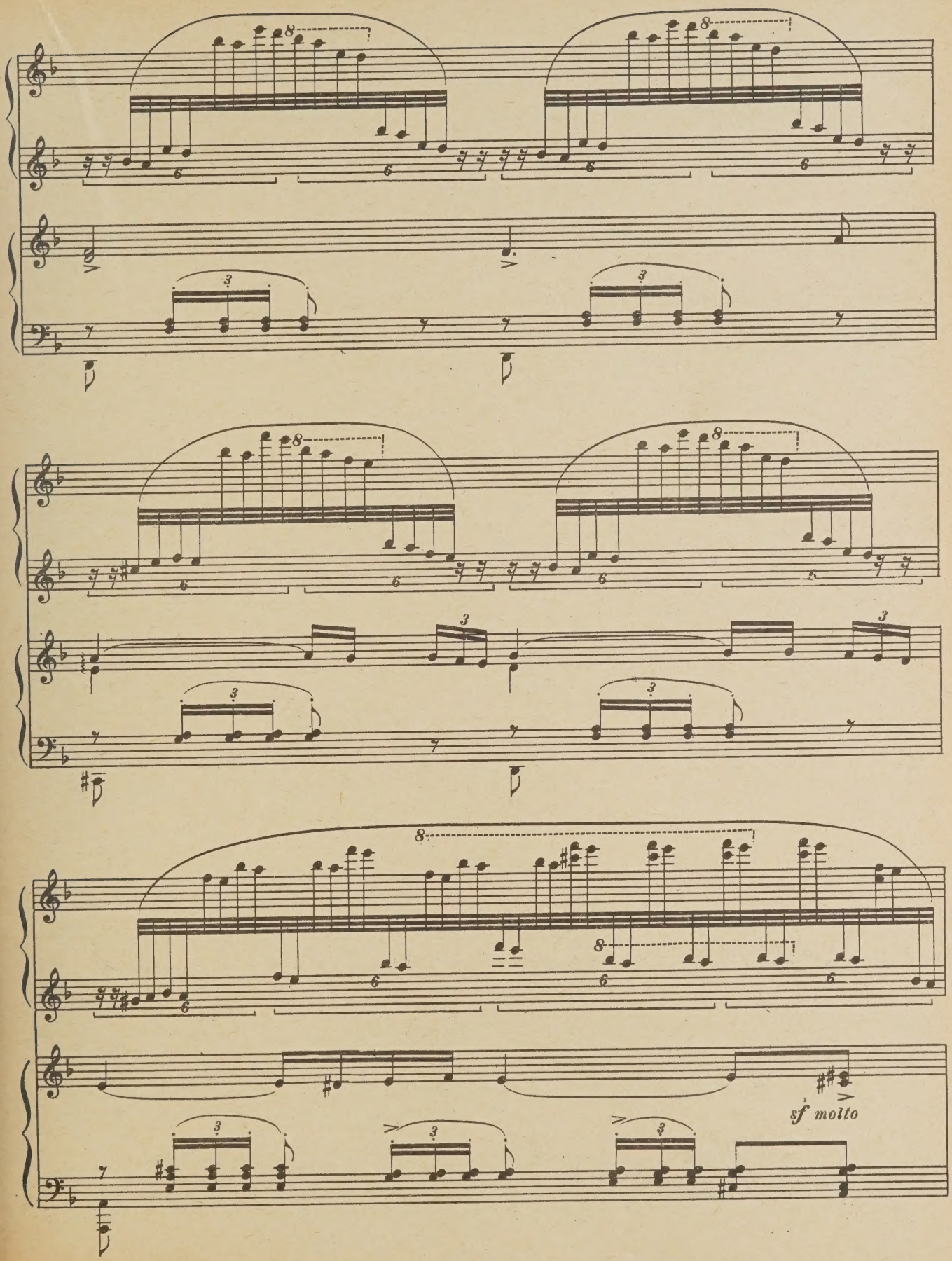

poco riten.
a tempo
poco riten.
a tempo
poco rall.
poco rall.

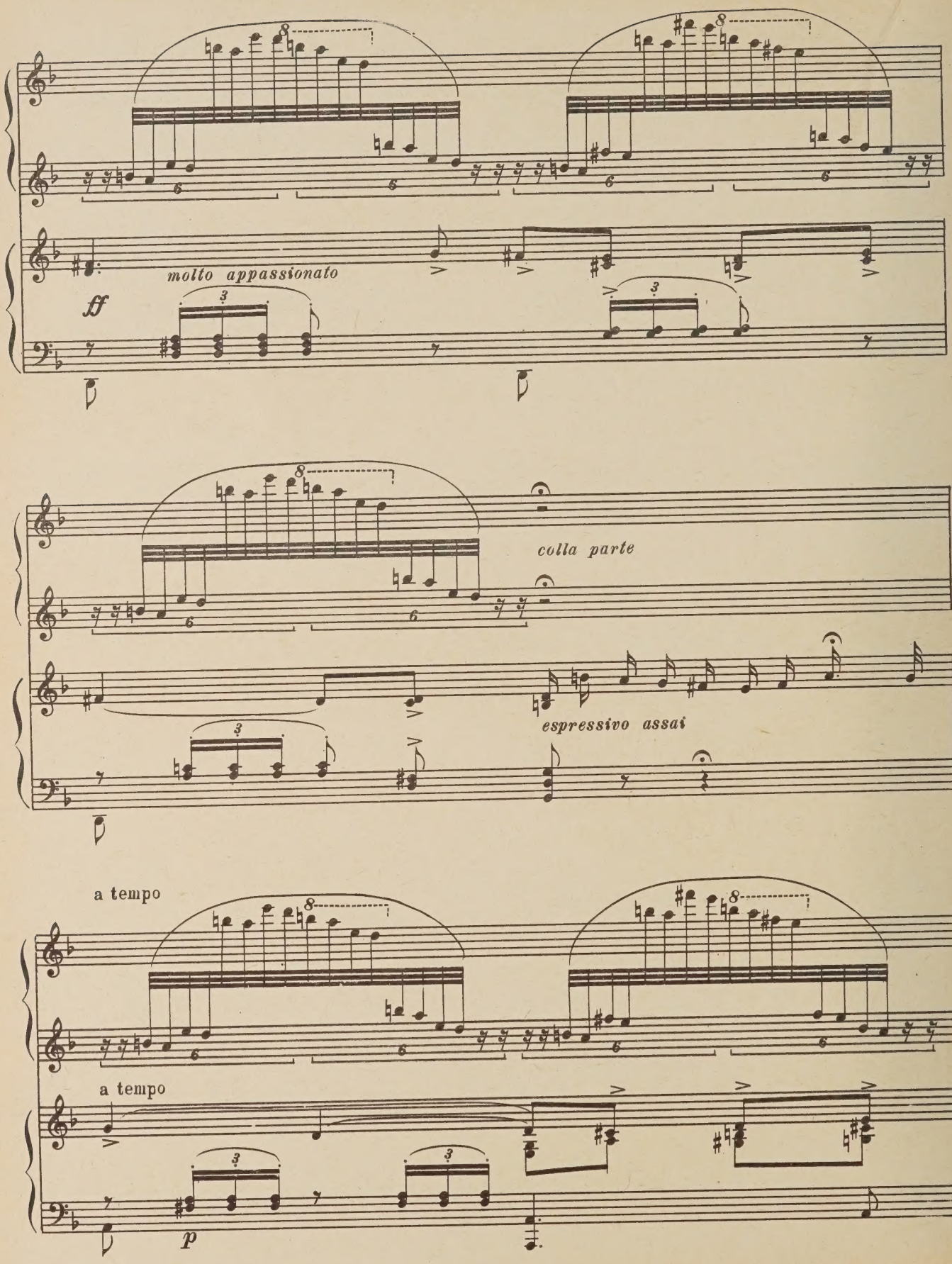

Andante con molto sentimento
Andante con molto sentimento
il canto f ed espressivo assai
8
3

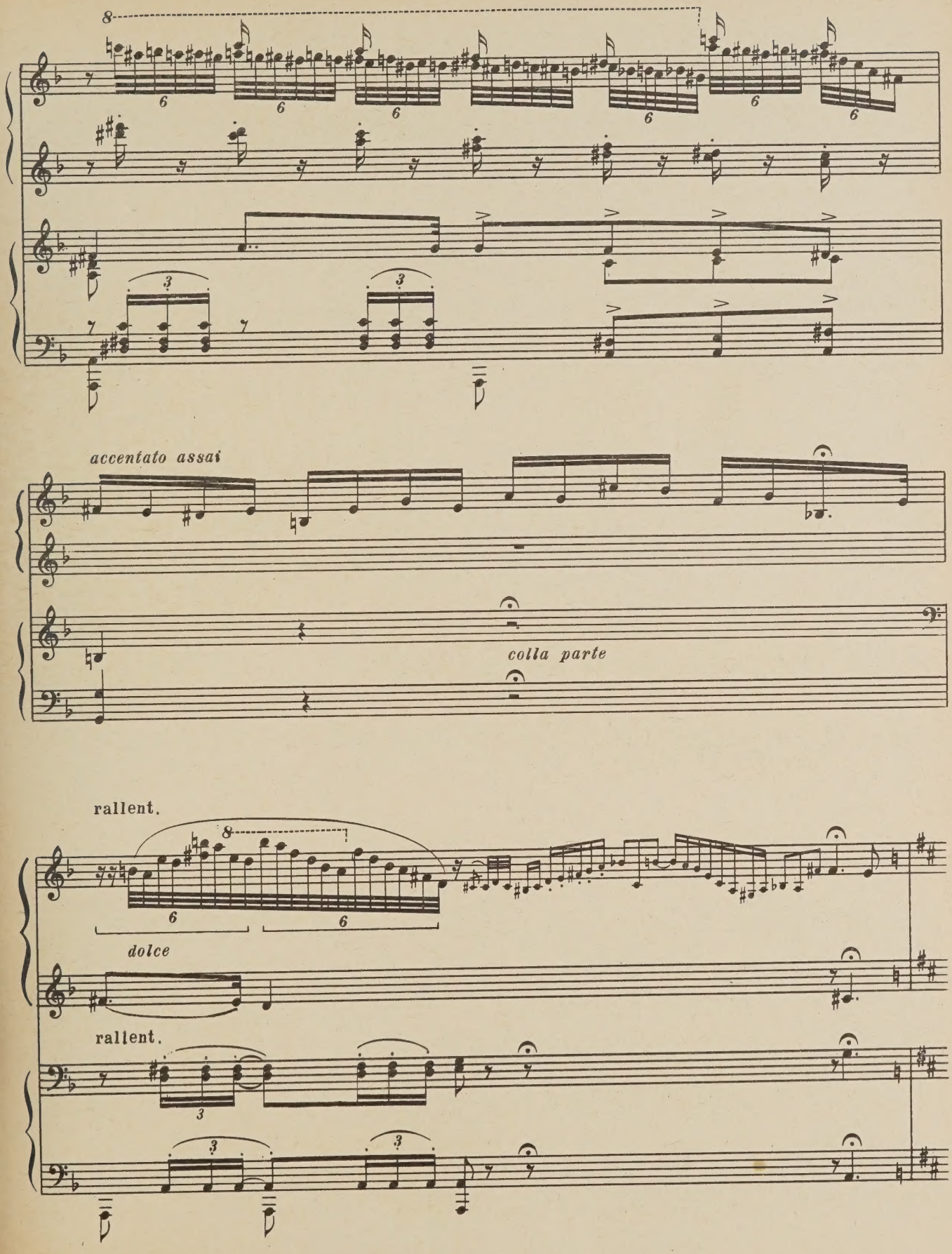

con passione
sf
più cresc.
più cresc.
sf
con forza
sf

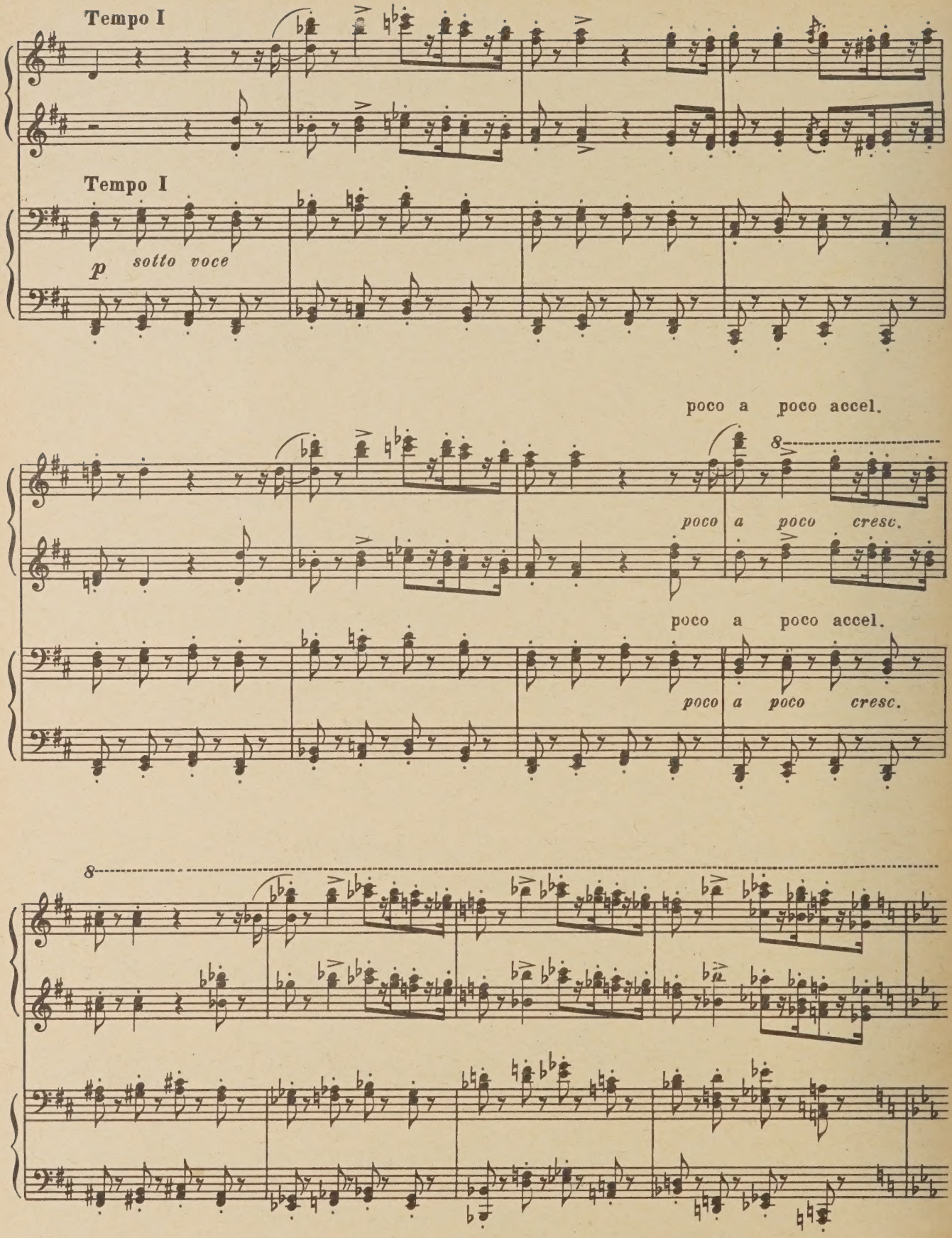

rit.
poco rall.
ff
6
6
rit.
poco rall.
ff
con intimissimo sentimento
con intimissimo sentimento
dolcissimo
una corda

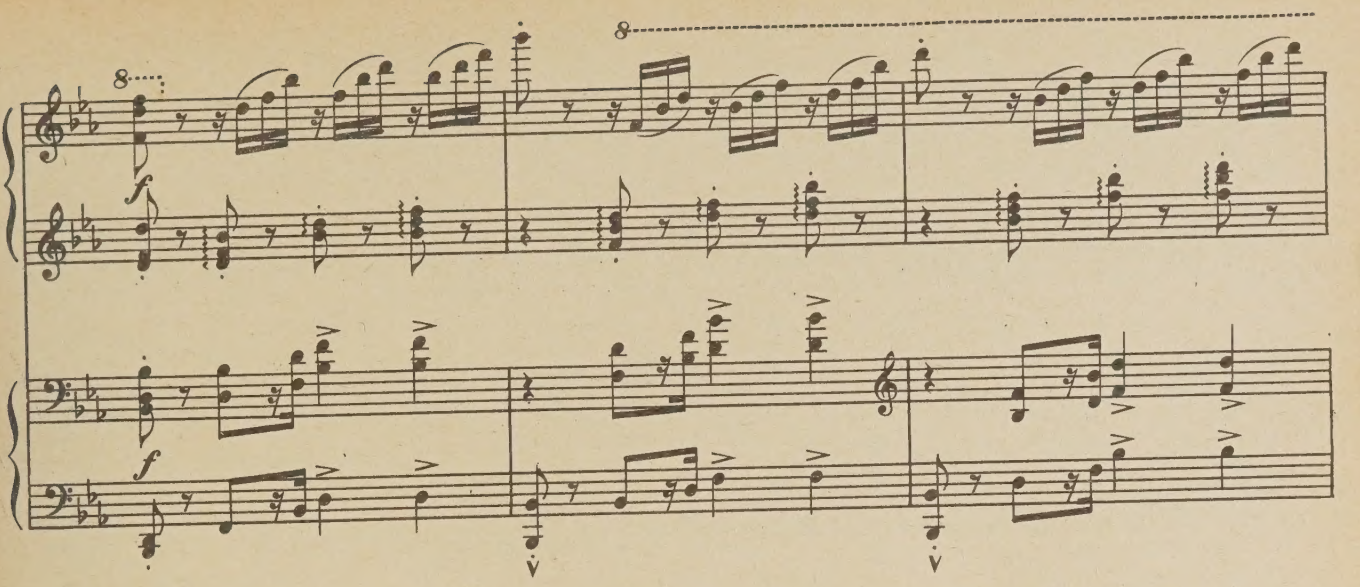

poco rall.
poco rall.
rall.
a tempo
rall.
a tempo
smorz.
il canto espressivo ed appassionato assai

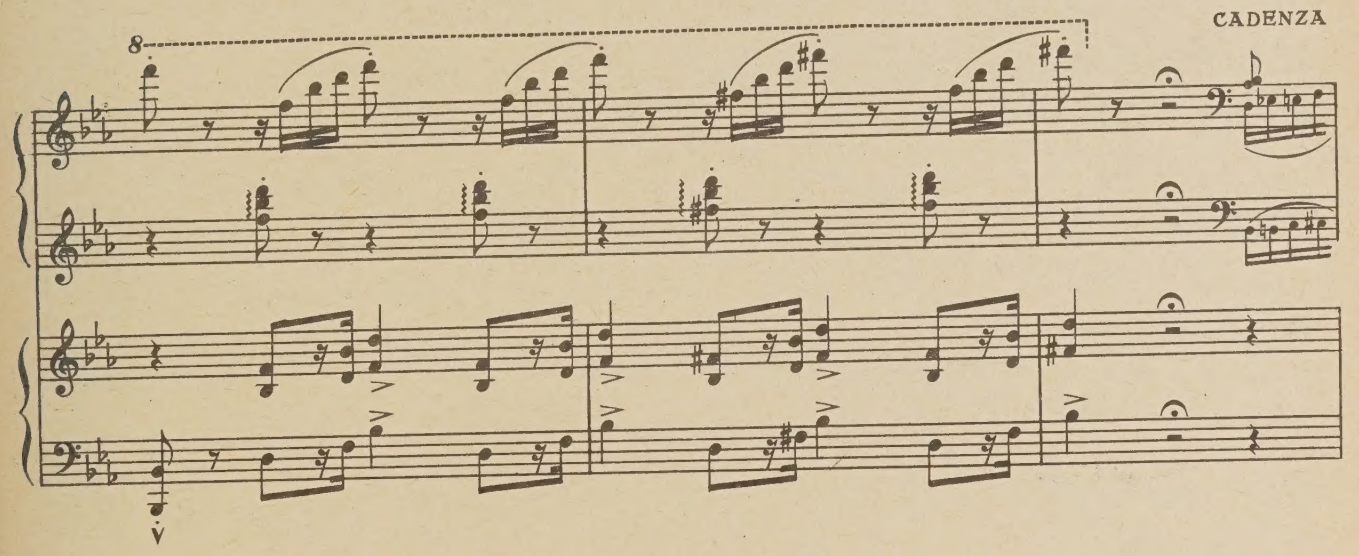

sf molto

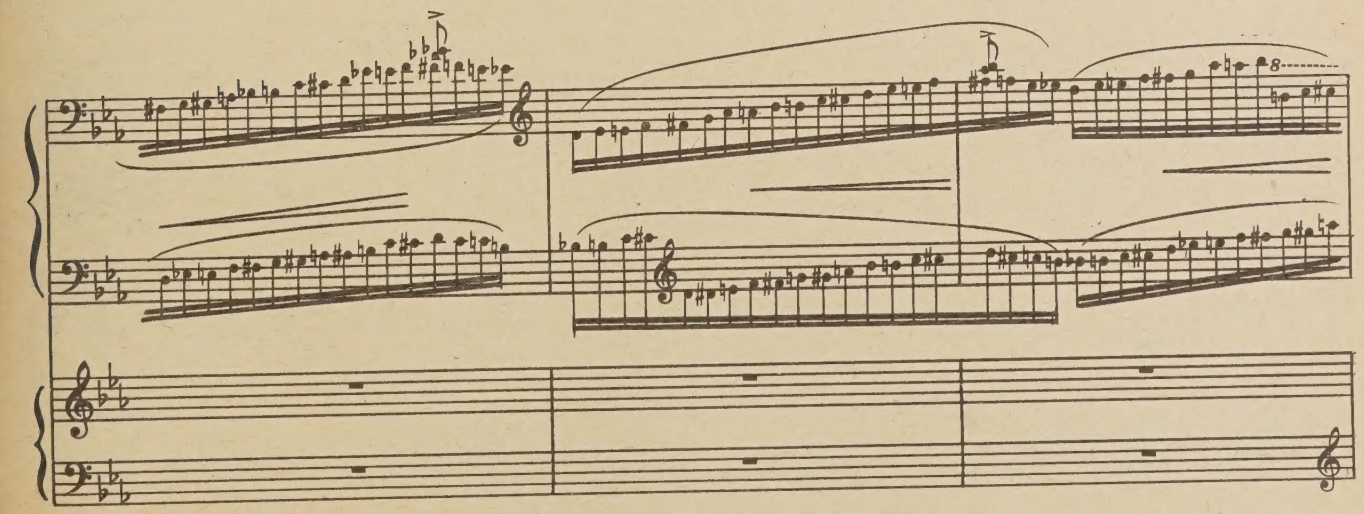

molto appassionato
ff
colla parte
espressivo assai
a tempo
a tempo
p

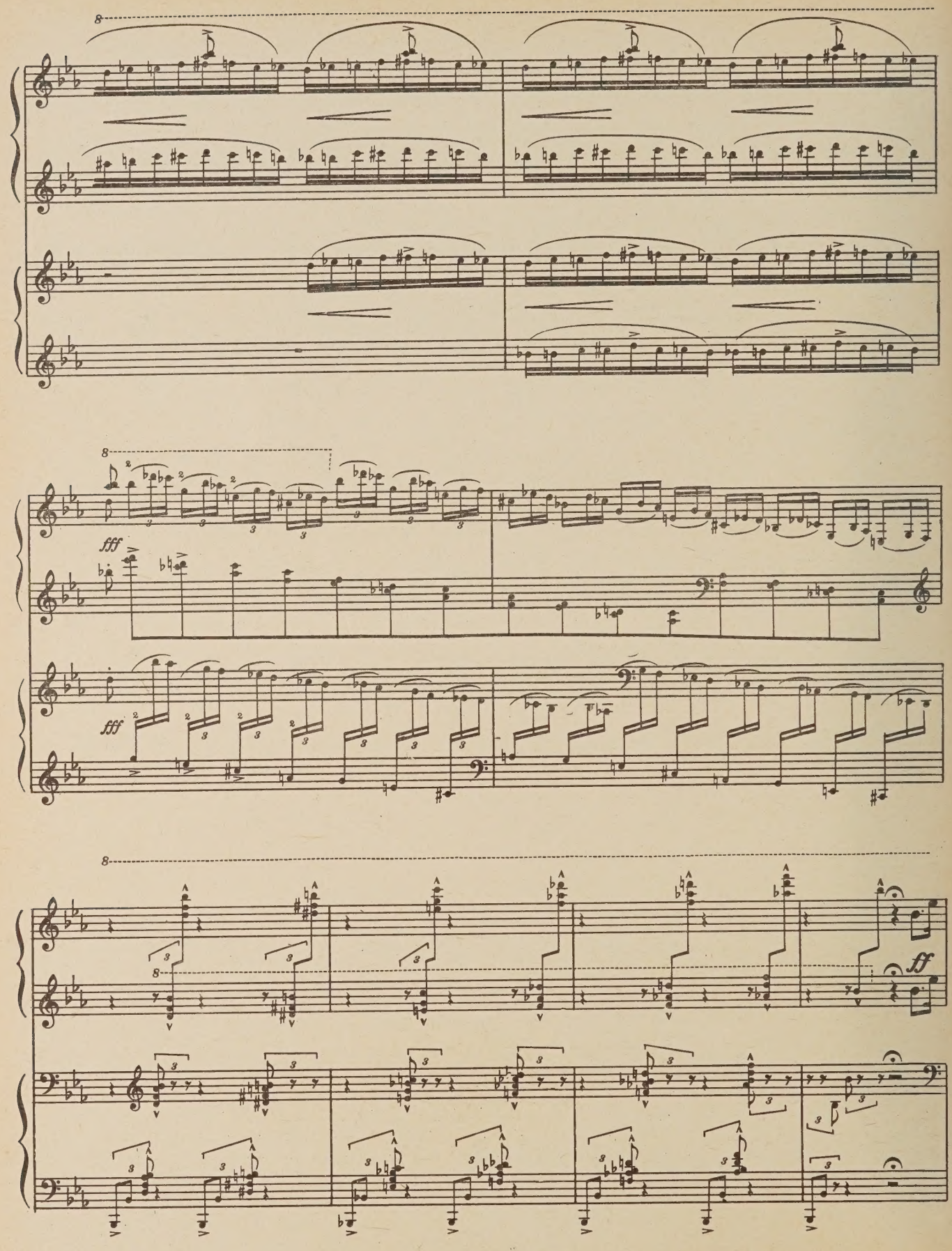

accentato assai
colla parte
rallent.
dolce
rallent.

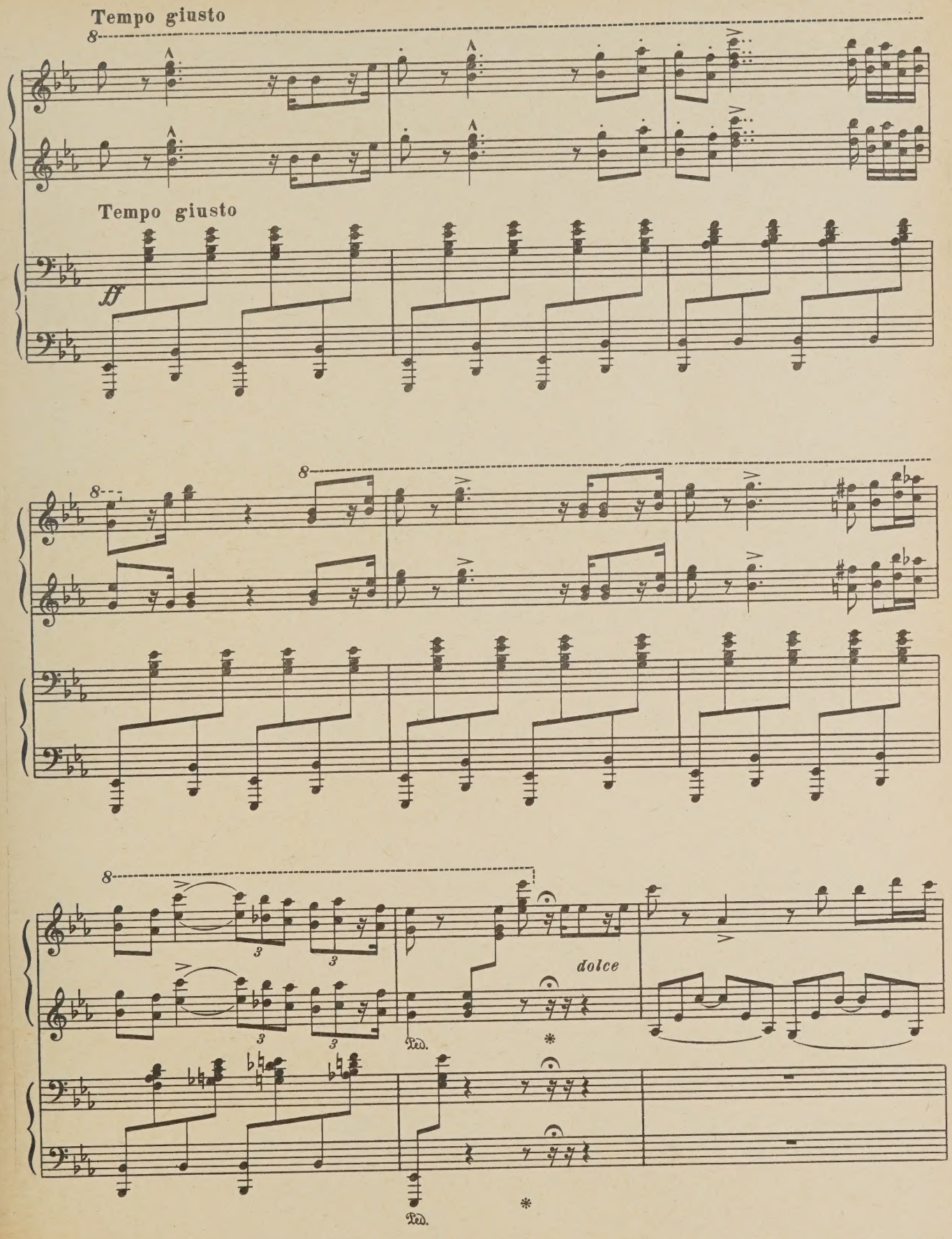

Tempo I
Tempo I
p
sotto voce
poco a poco accel.
poco a poco cresc.
poco a poco accel.
poco a poco cresc.
8
8

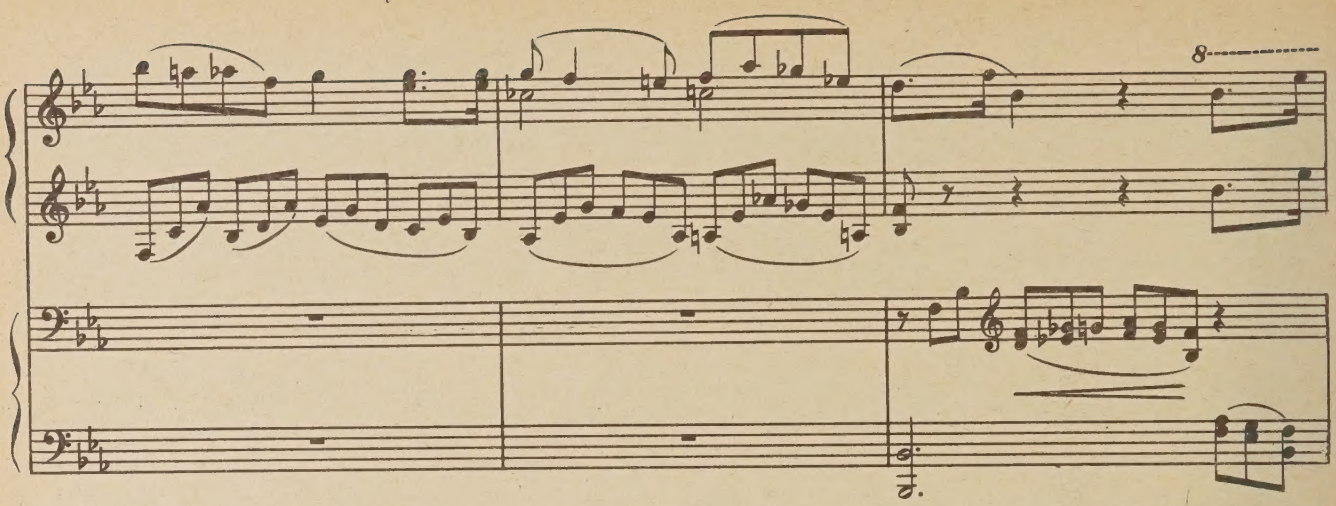

8
8
f
f


8
CADENZA

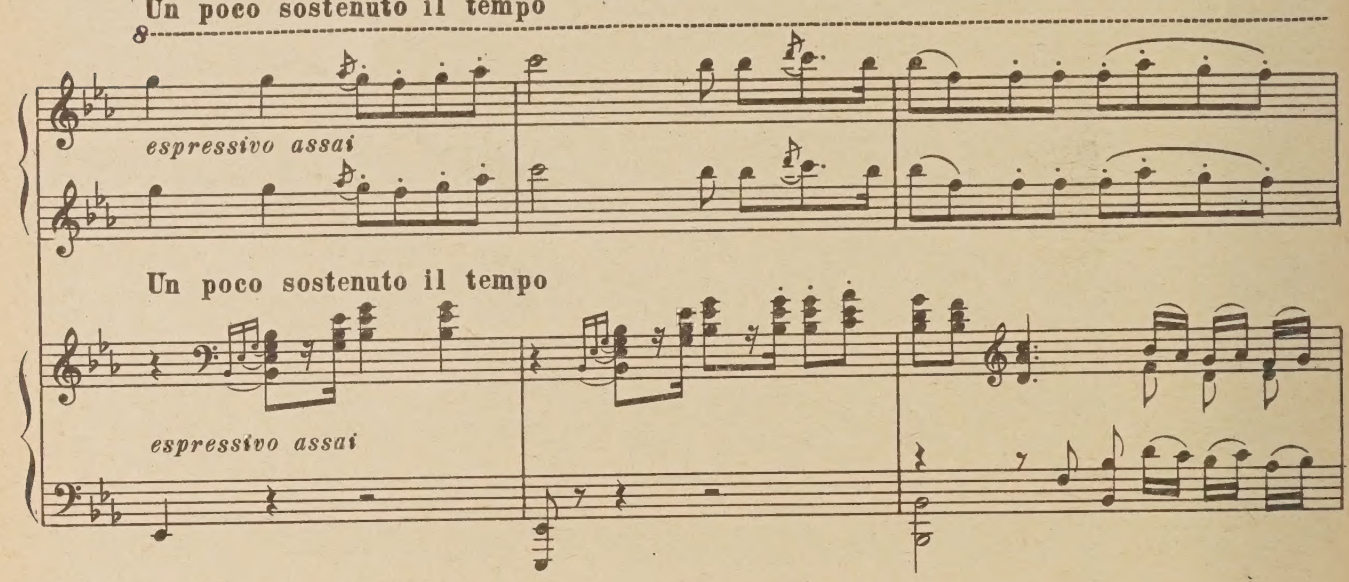

8


8
fff
fff
8
8
ff

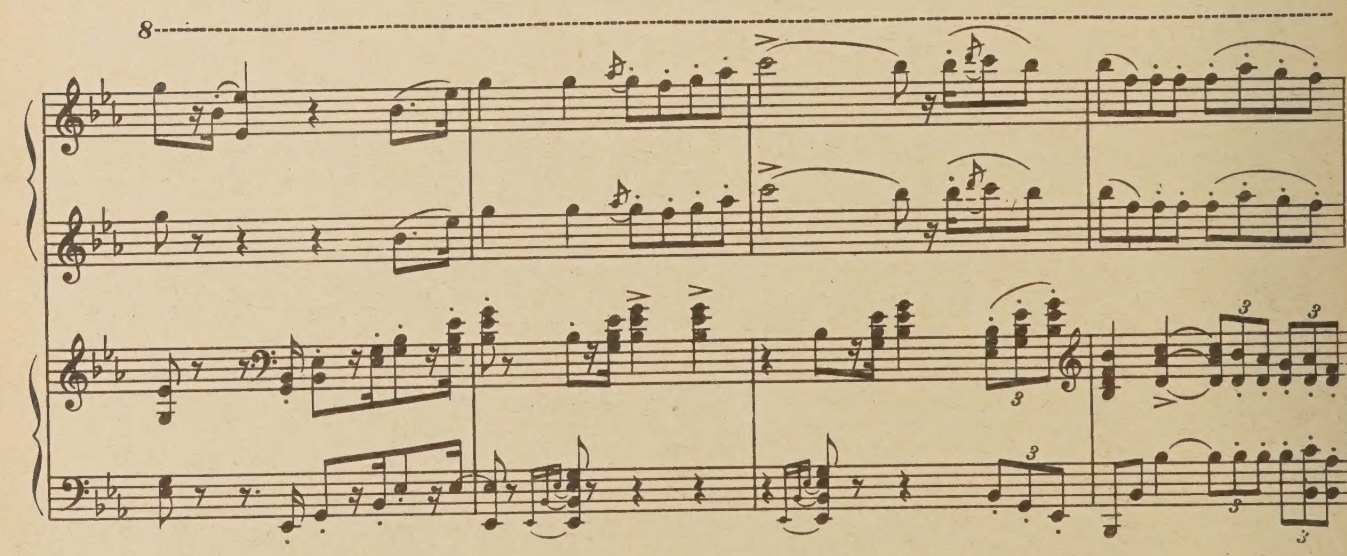

Tempo giusto
8
Tempo giusto
ff
8
8
dolce
Ped.
*
Ped.
*

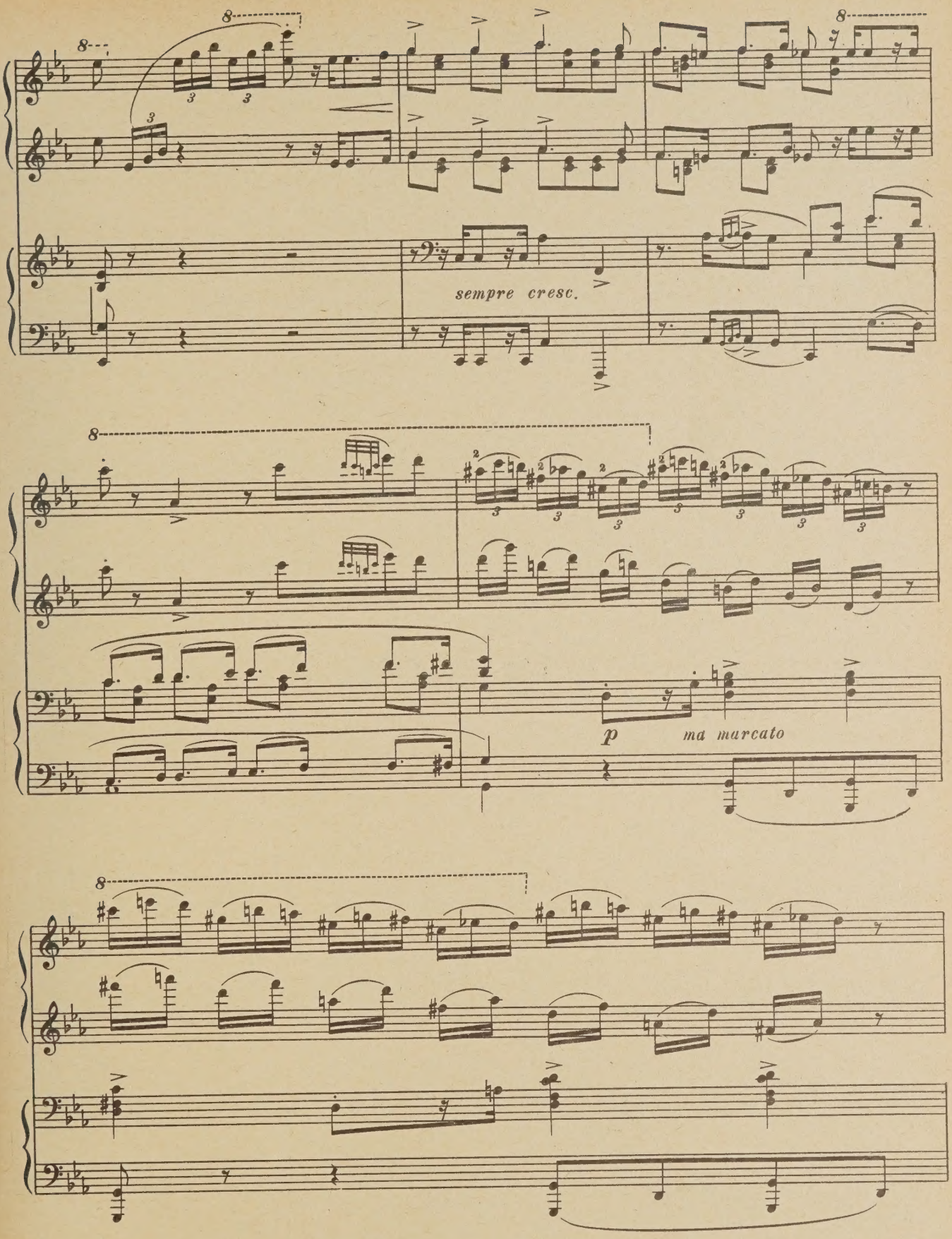


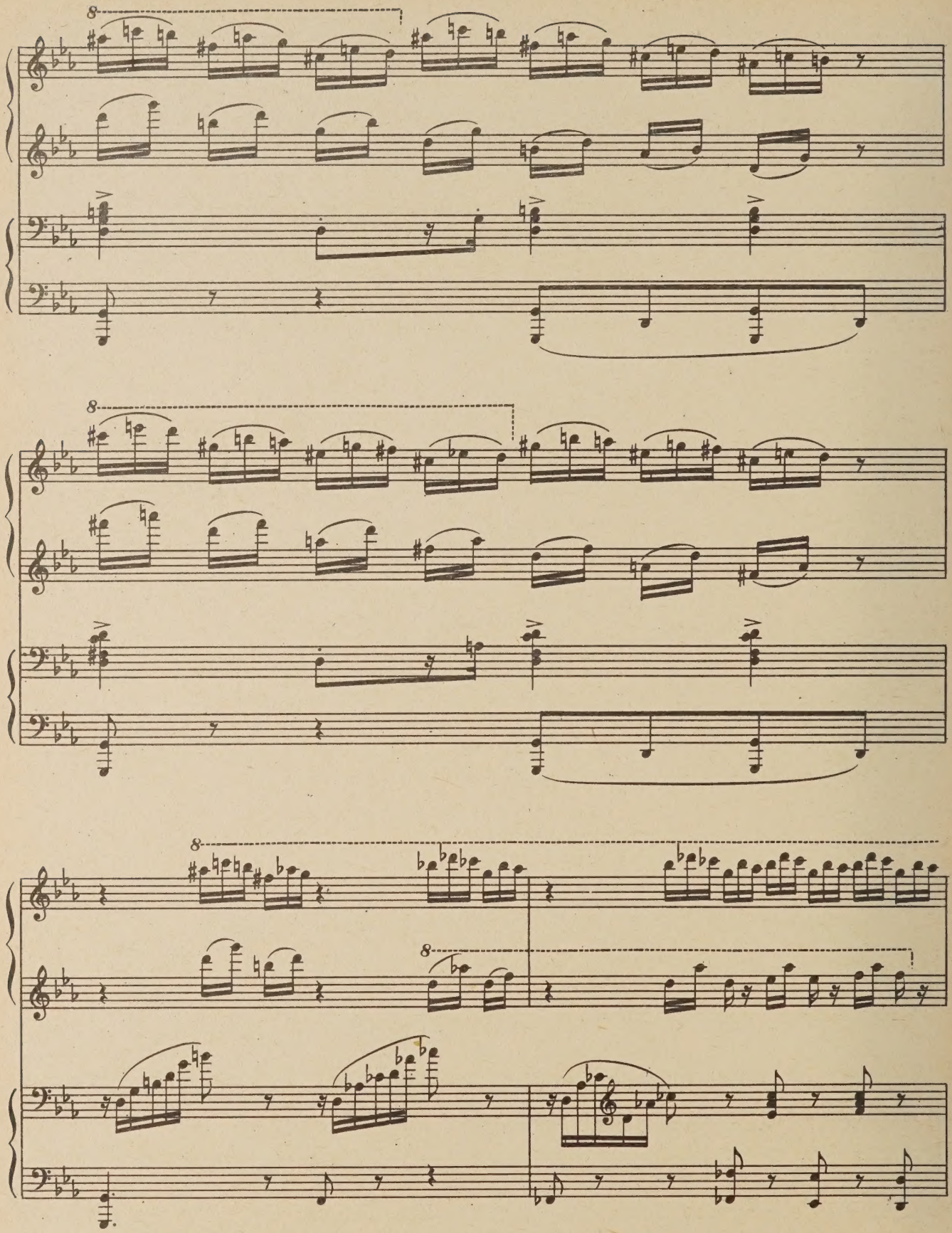
Un poco sostenuto il tempo

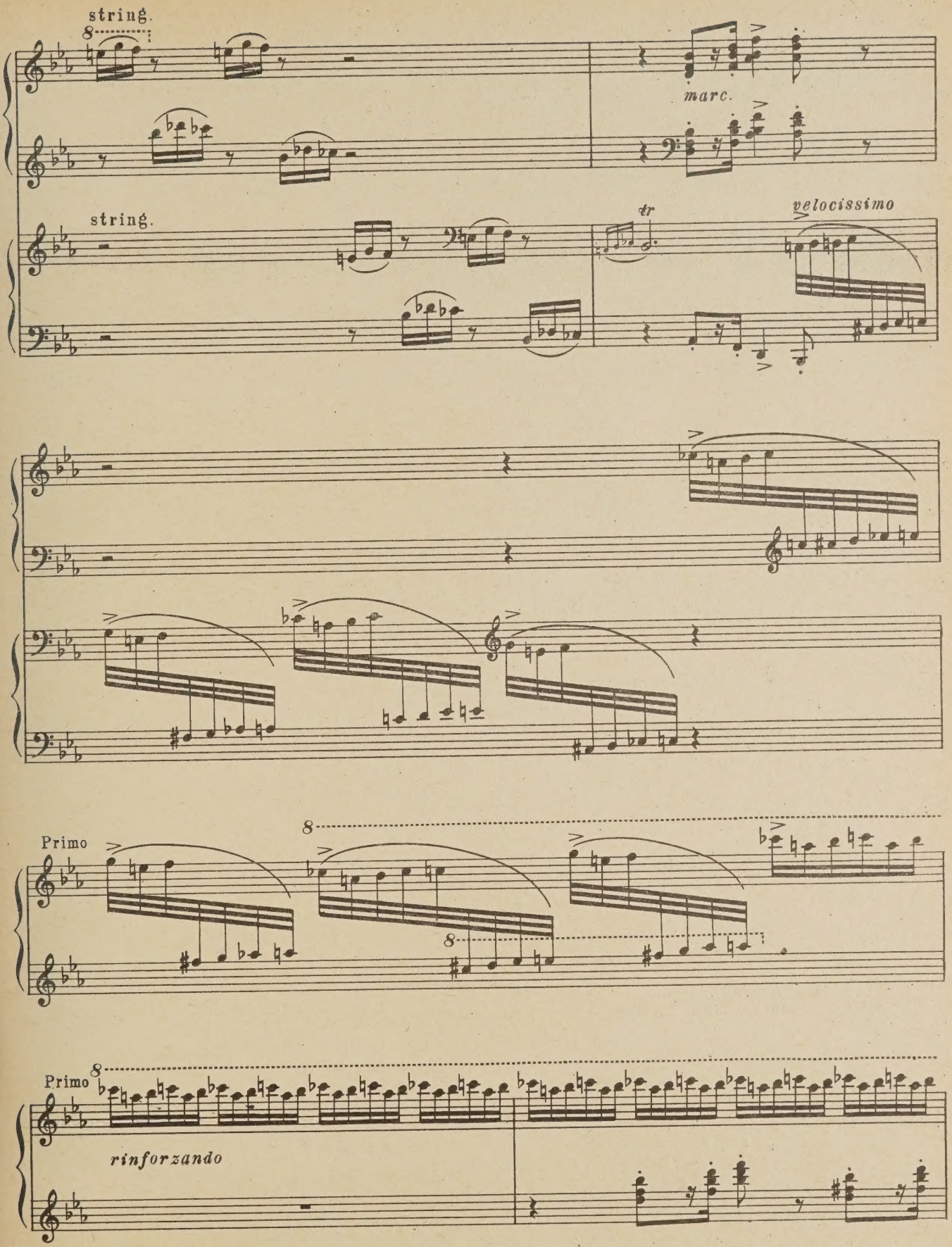


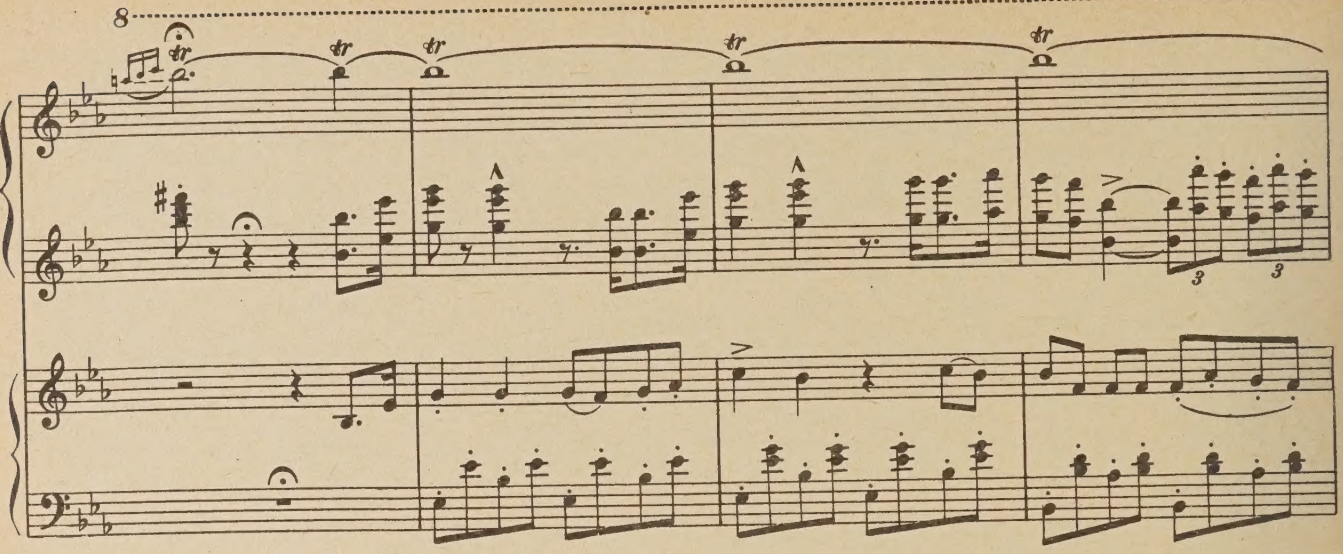
Un poco sostenuto il tempo

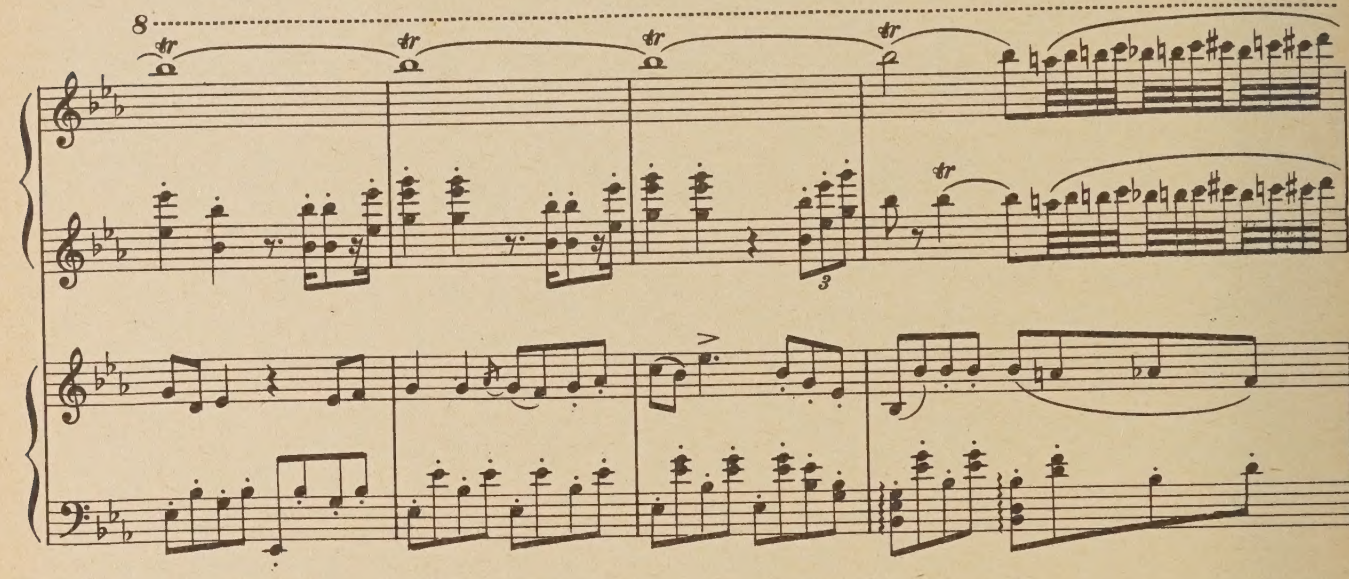



sempre cresc.
p
ma marcato

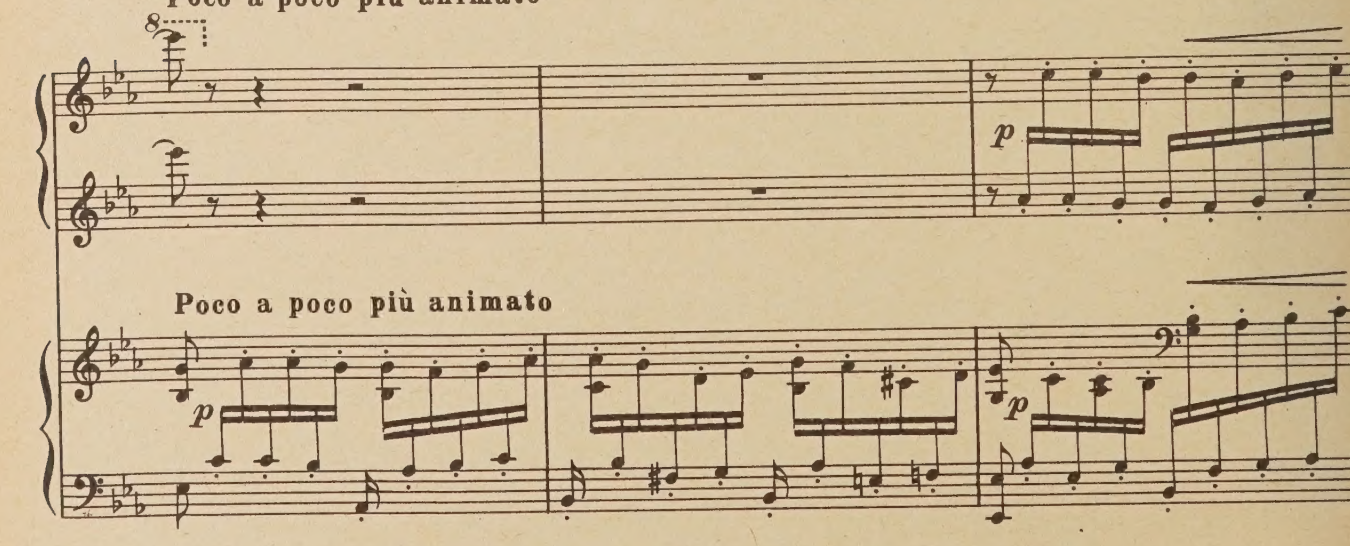


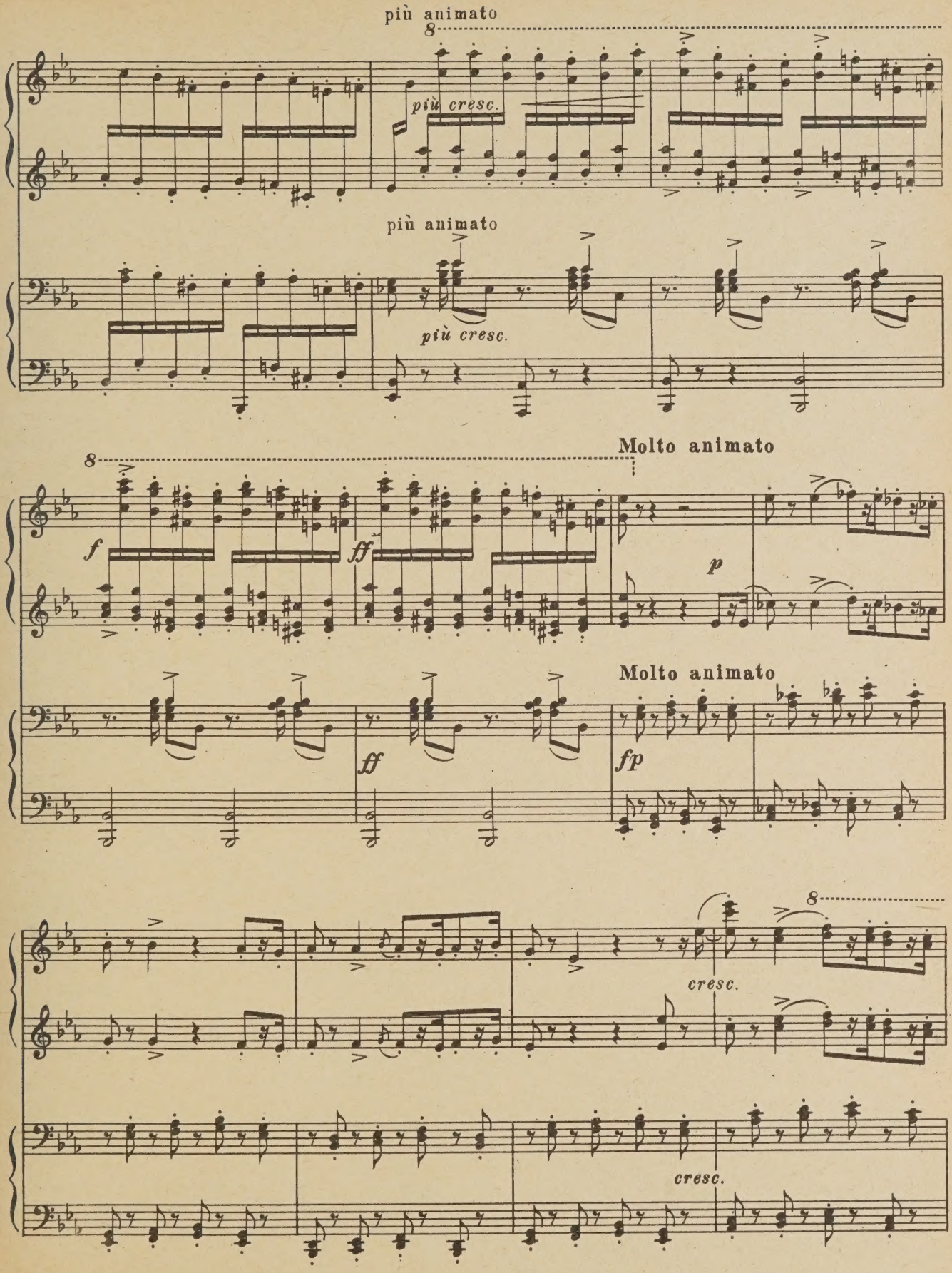

string.
8
marc.
string.
tr
velocissimo
Primo
8
8
Primo
8
rinforzando

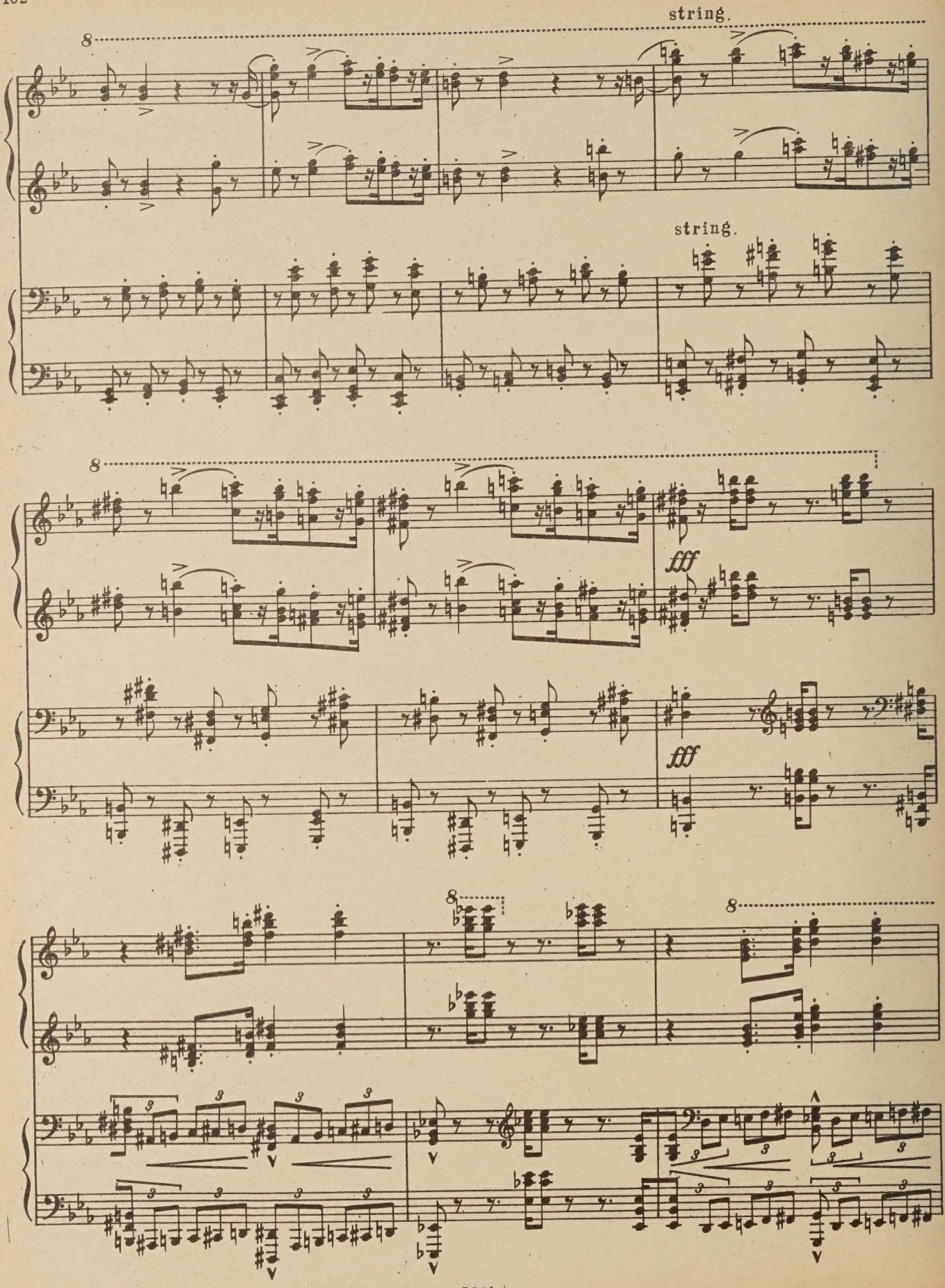


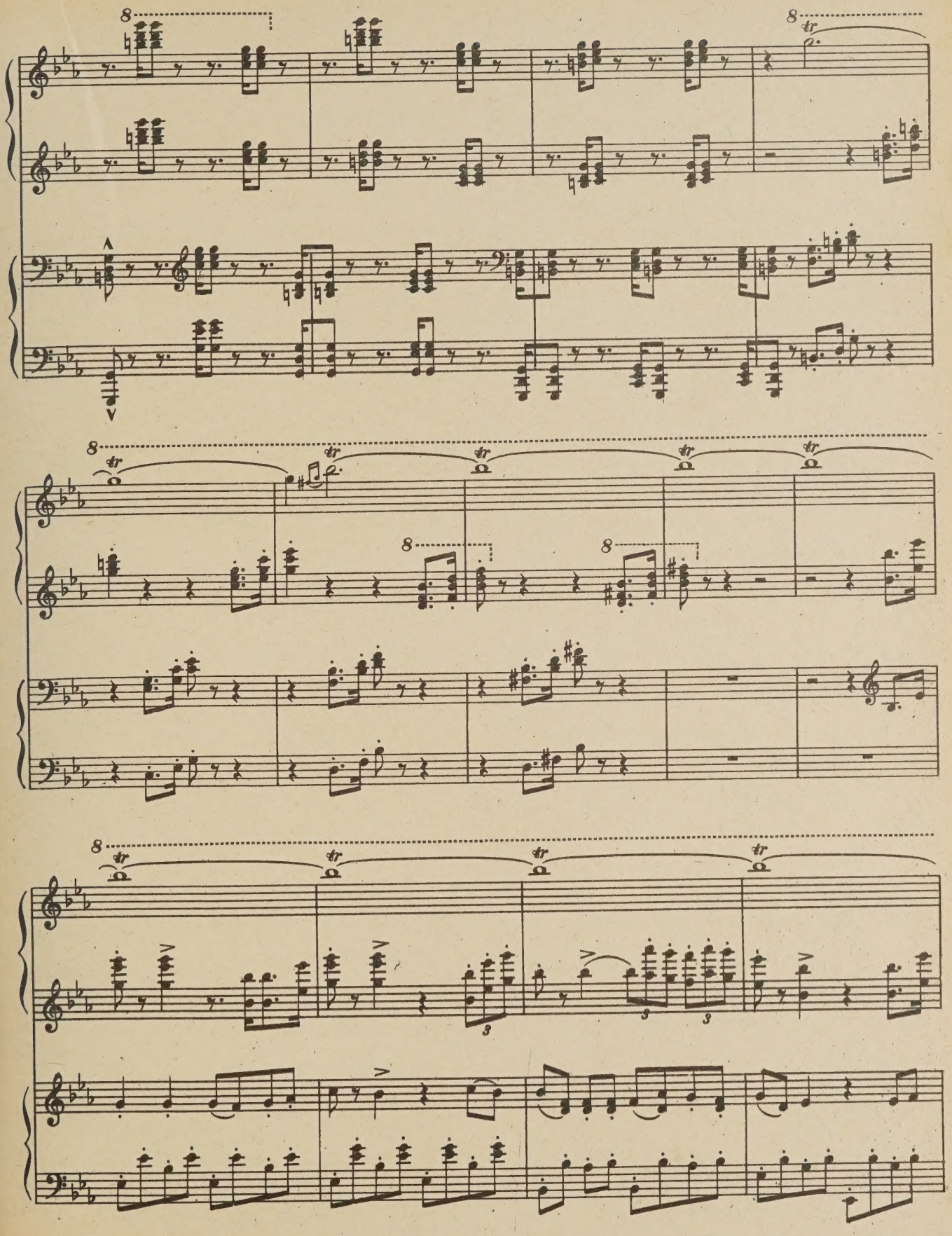


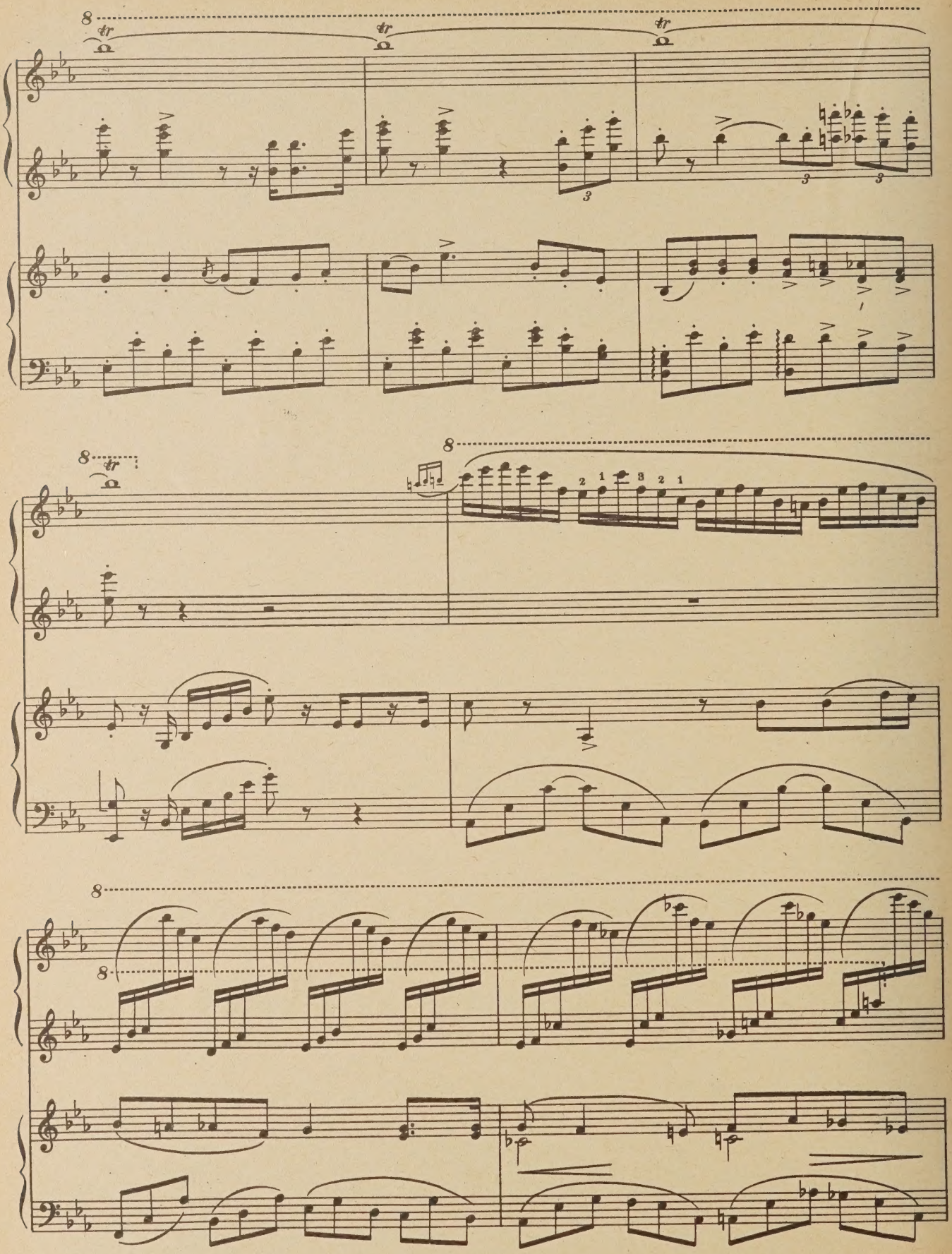
Poco a poco più animato

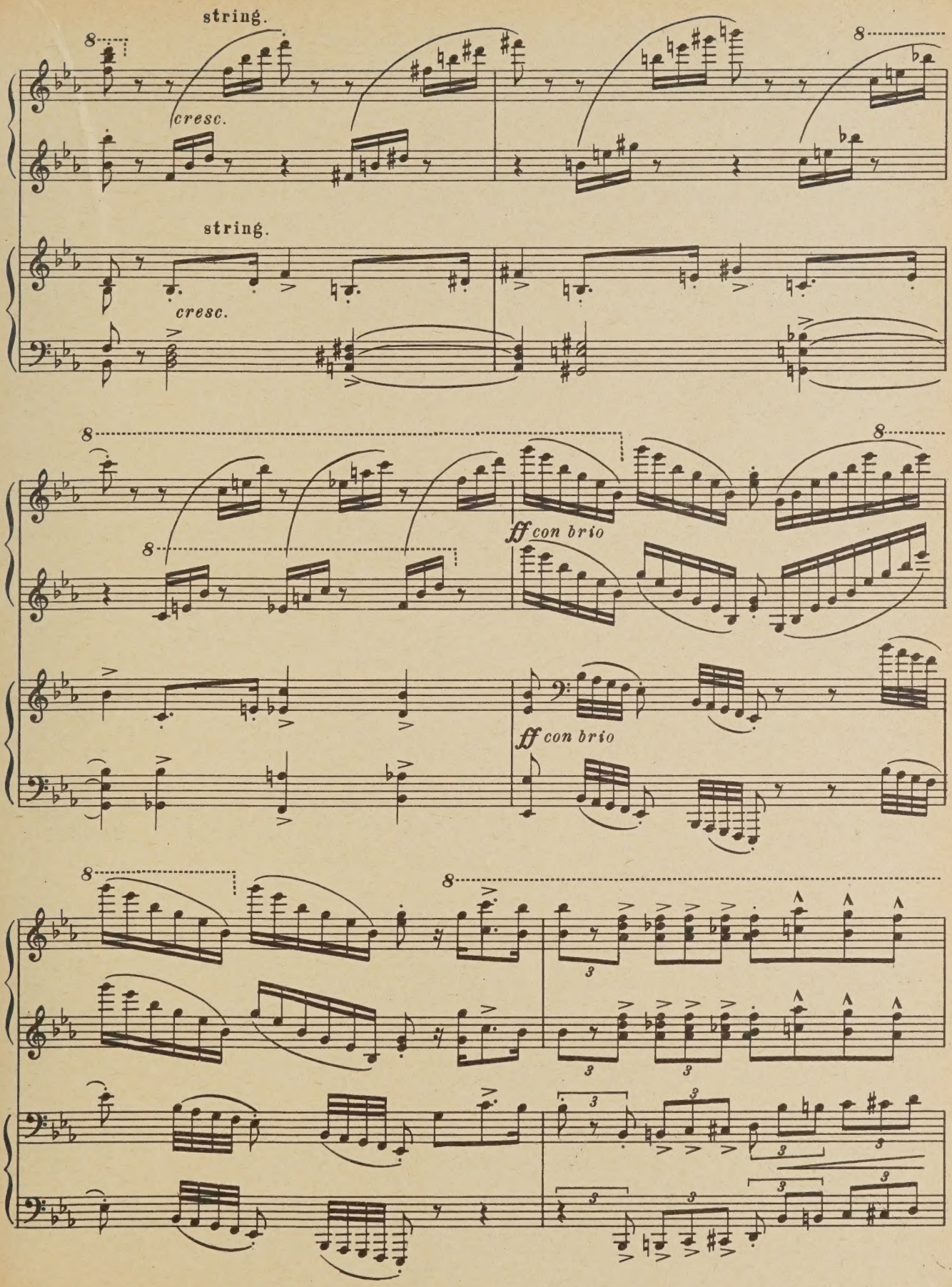


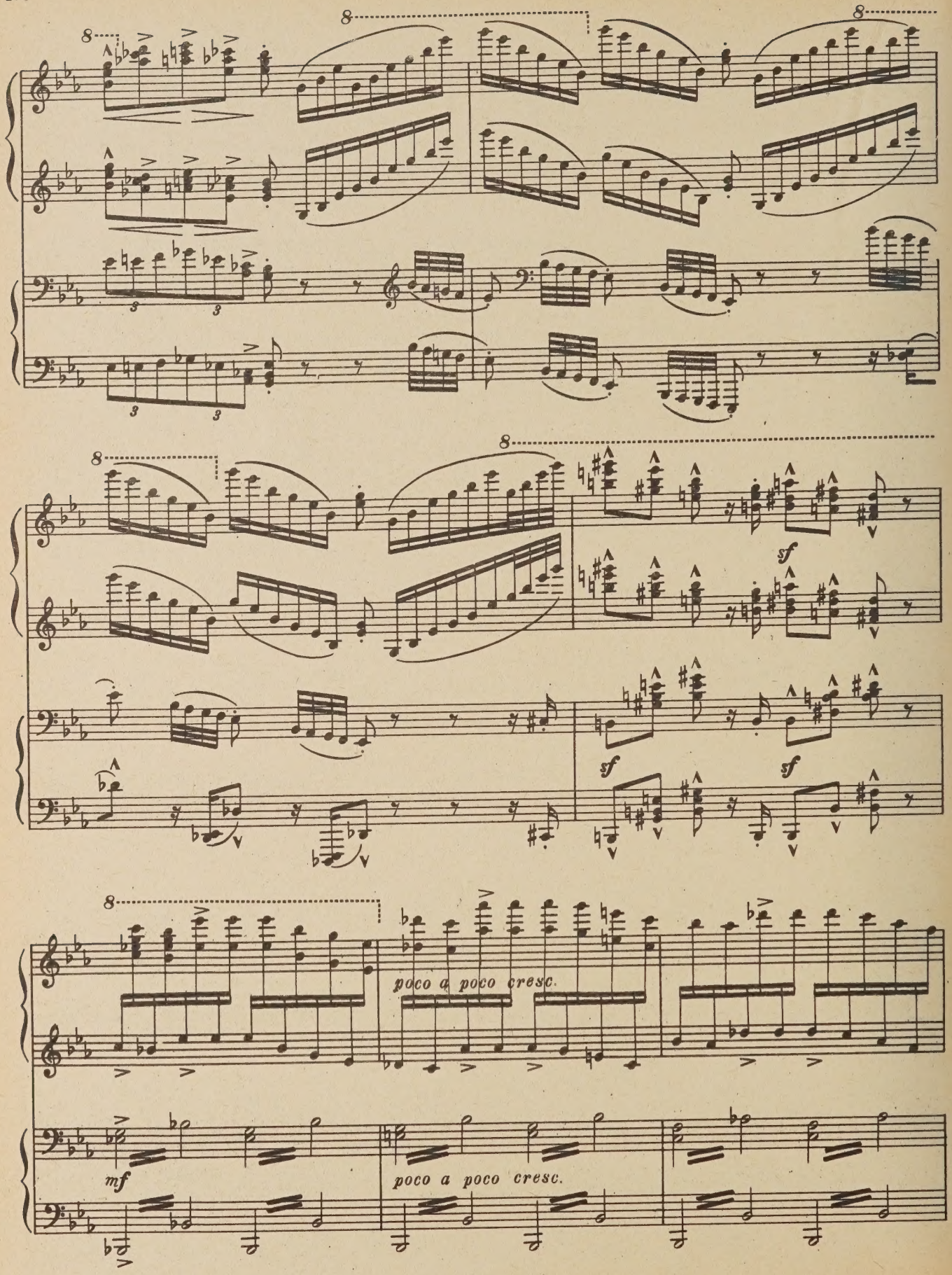

più animato
8
più cresc.
più animato
più cresc.
Molto animato
8
f
ff
p
Molto animato
ff
fp
8
cresc.
cresc.

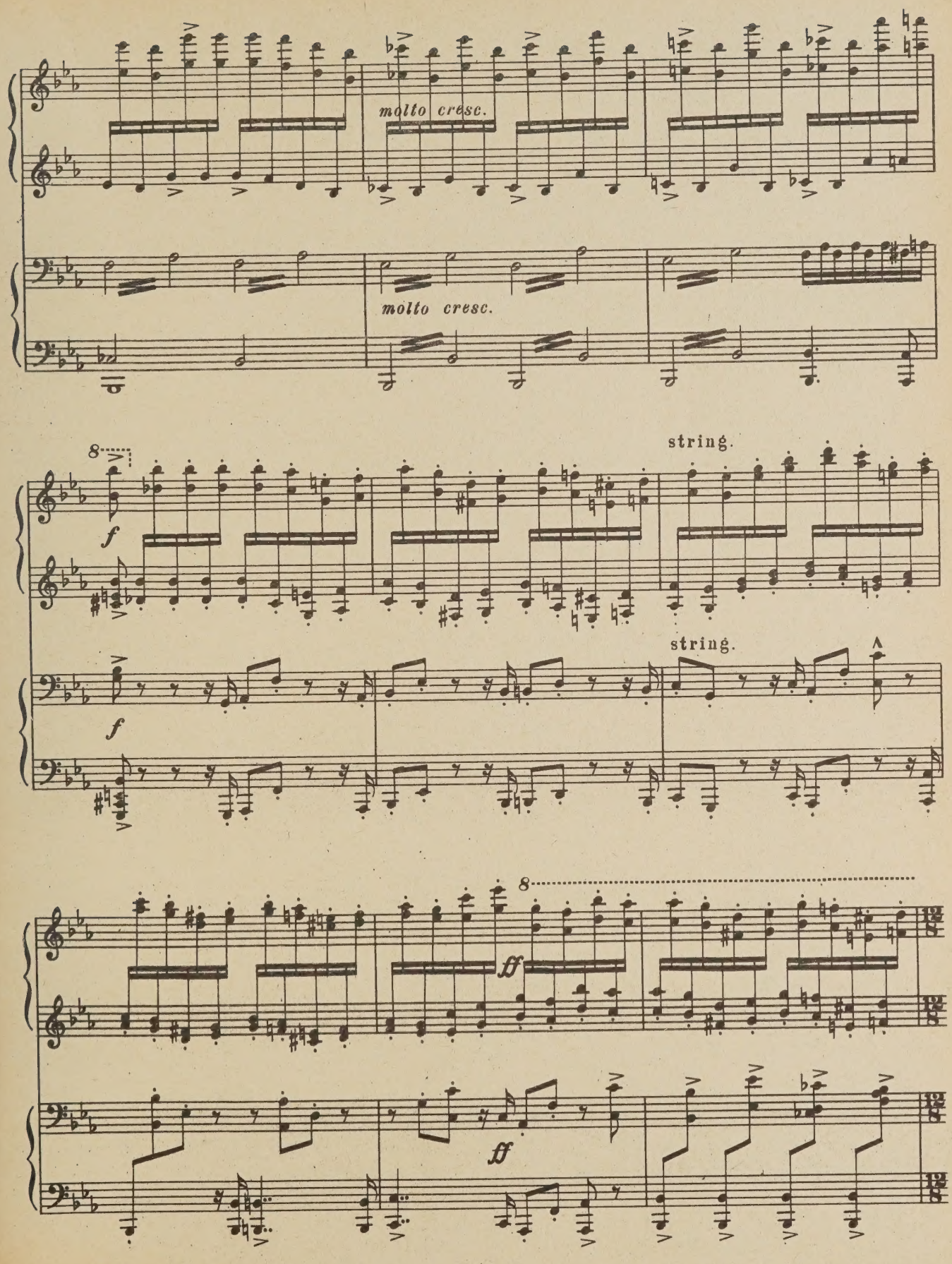

string.
8
string.
8
fff
fff
8
8

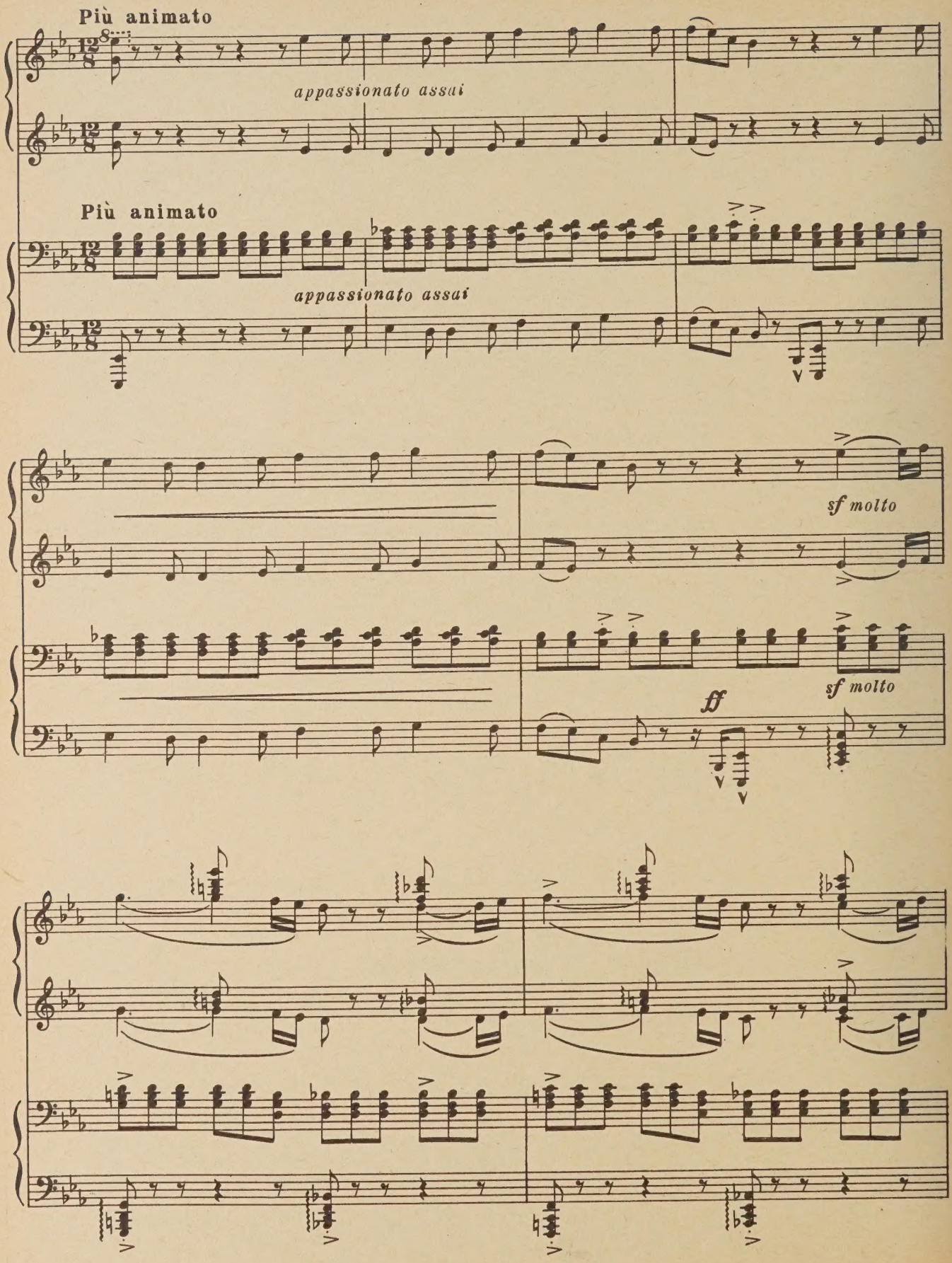


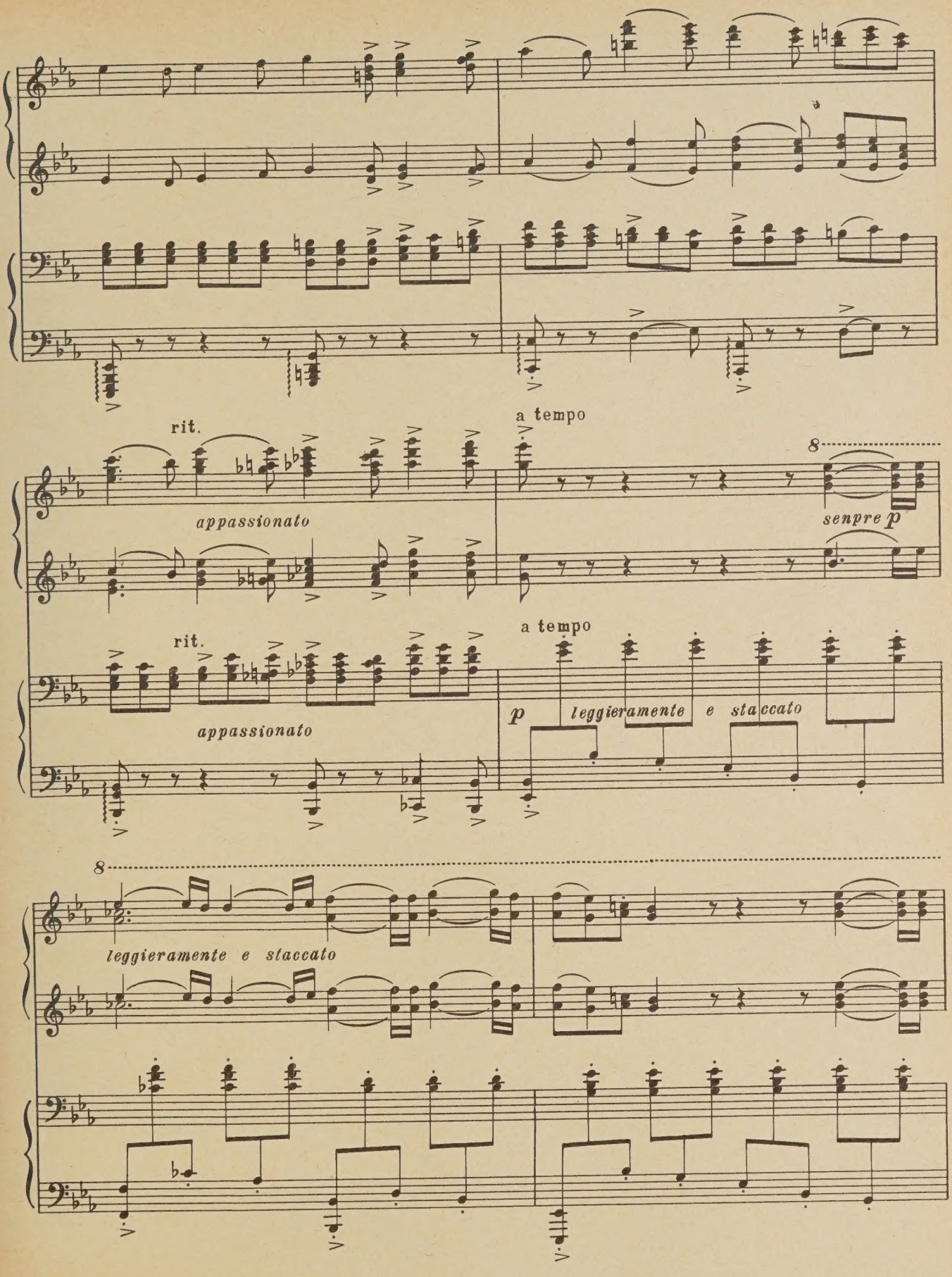


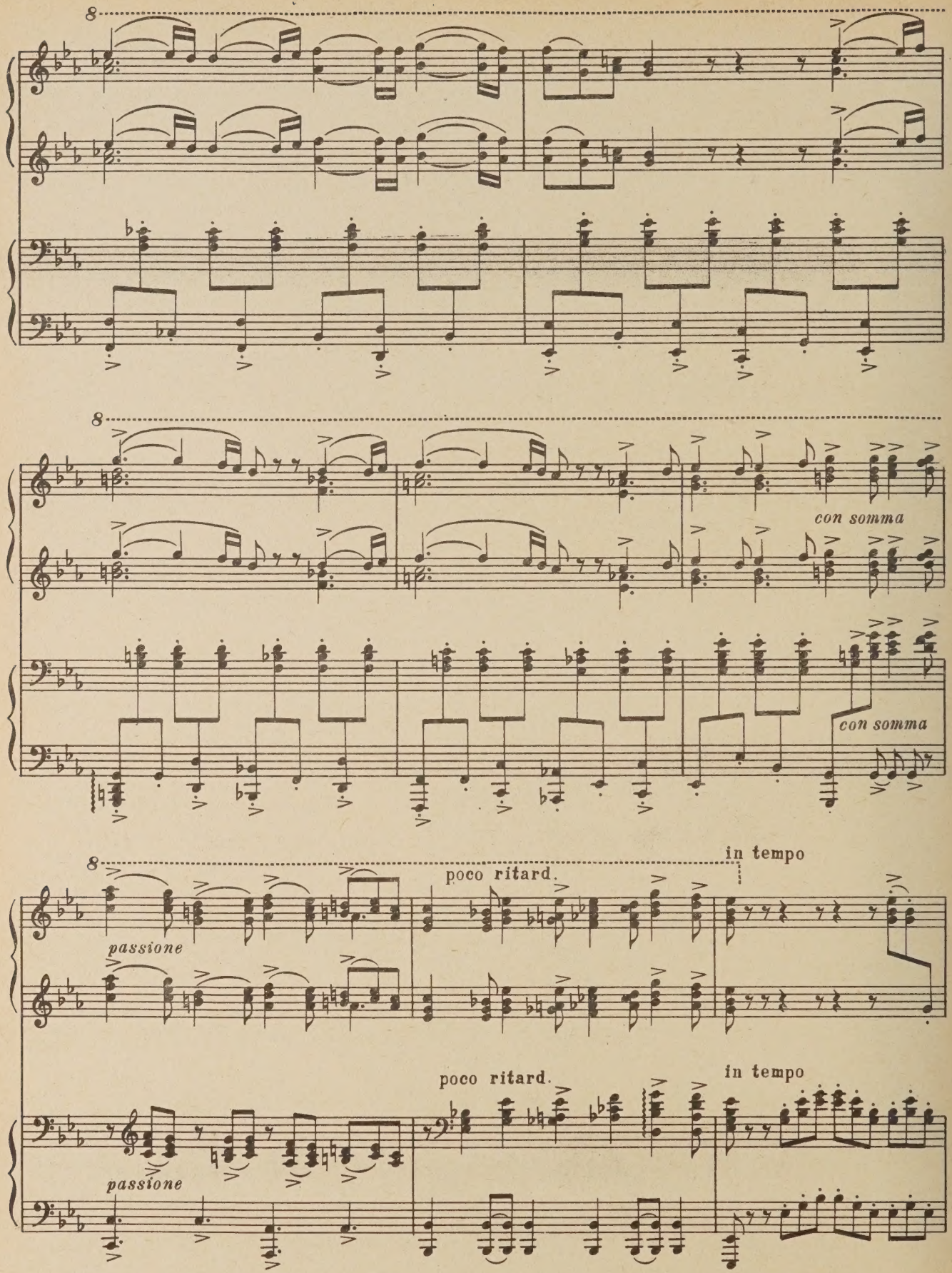

string.
cresc.
string.
cresc.
ff con brio
ff con brio

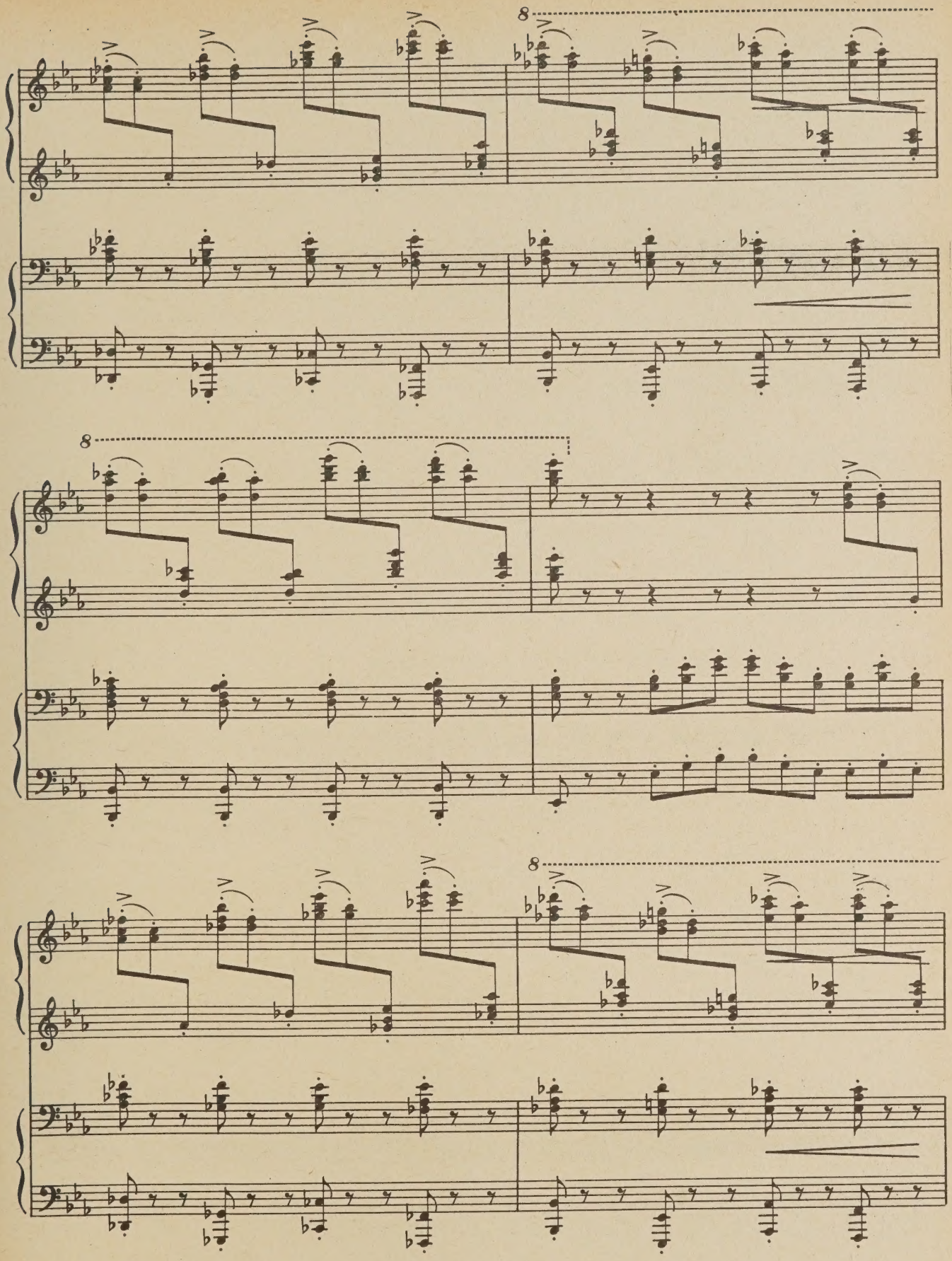

8
8
8
8
8
8
sf
sf
sf
poco a poco cresc.
mf
poco a poco cresc.

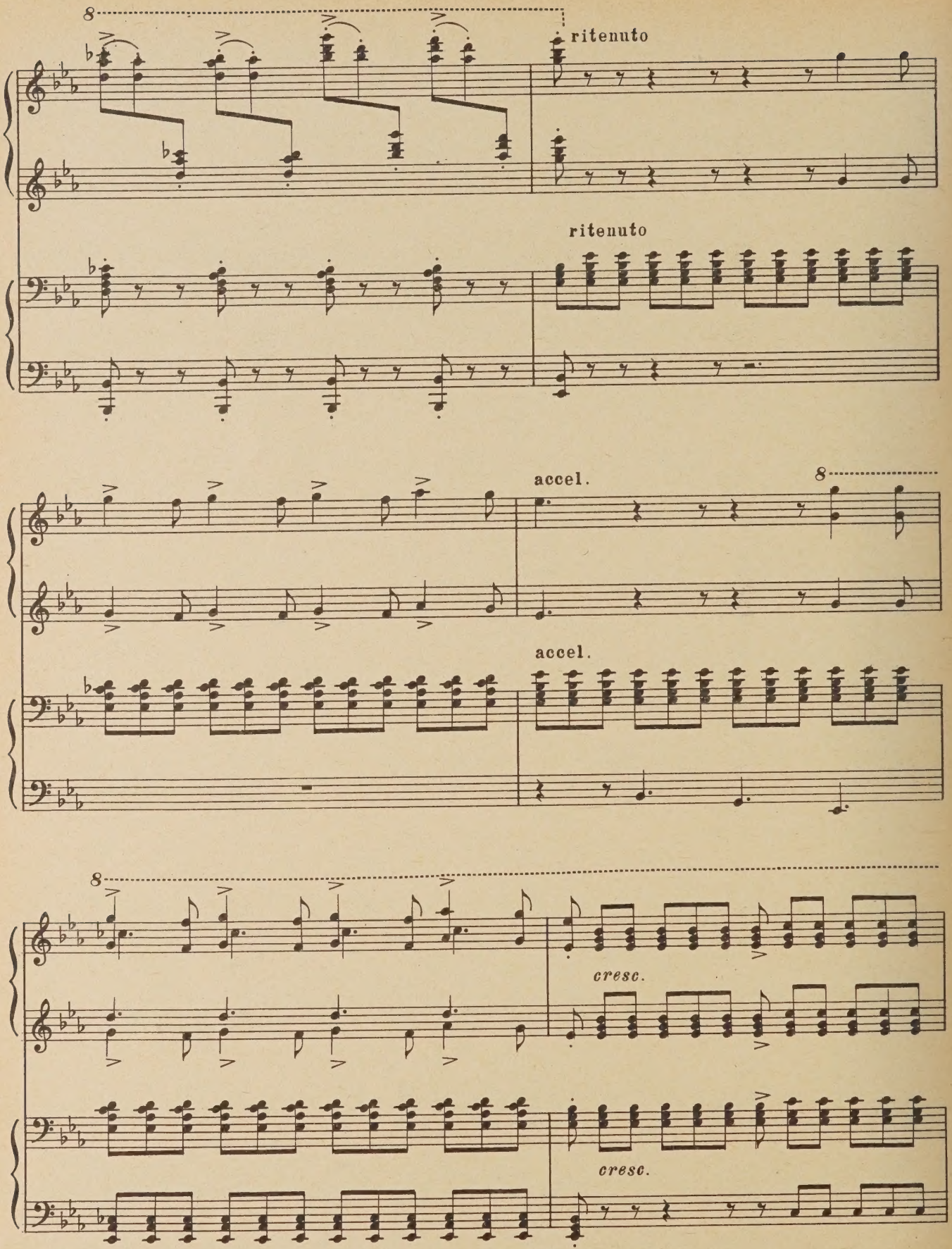

molto cresc.
molto cresc.
8
f
string.
f
string.
8
ff
ff

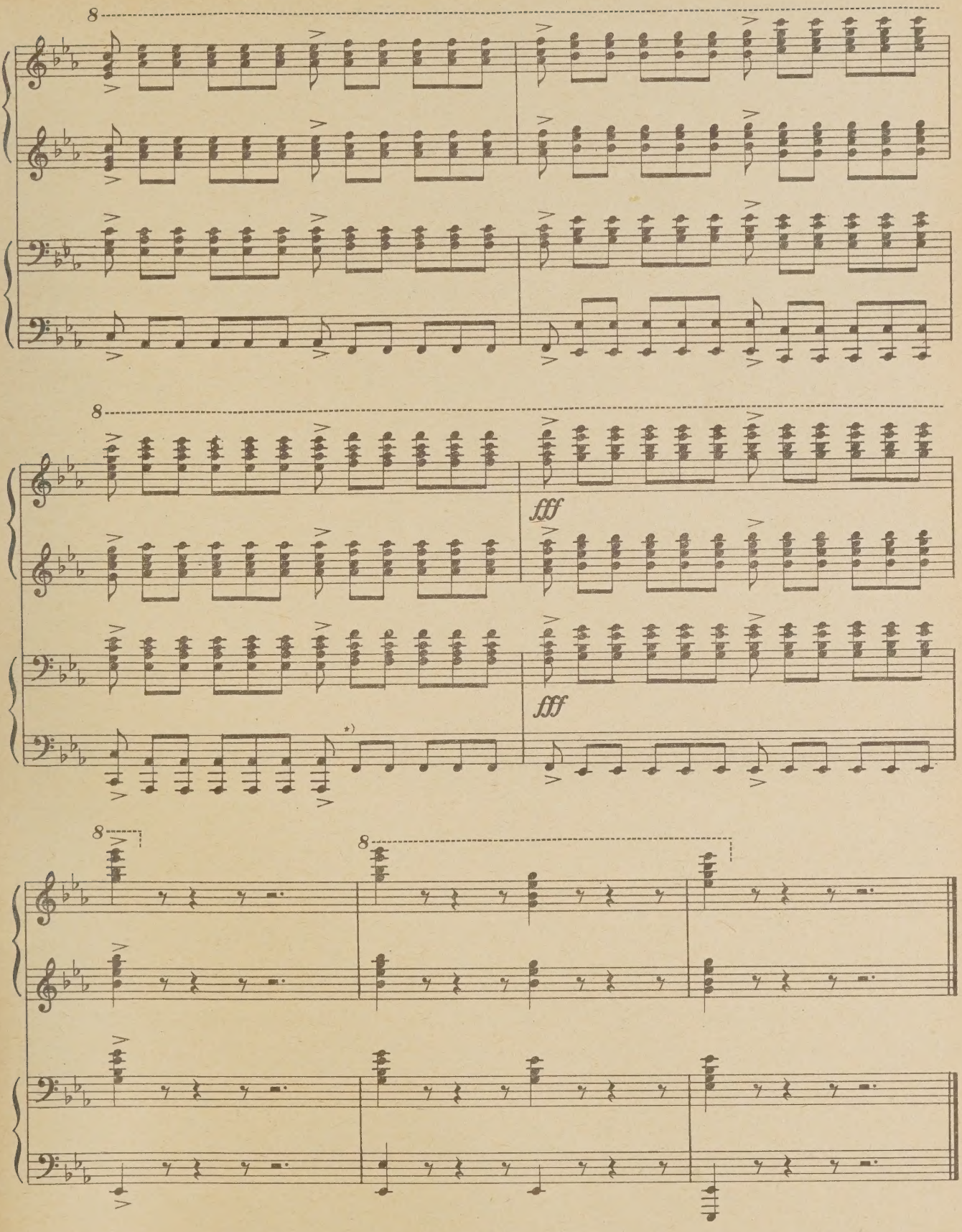

Più animato
appassionato assai
Più animato
appassionato assai
sf molto
ff
sf molto


rit.
a tempo
appassionato
8
senpre p
rit.
a tempo
appassionato
p leggieramente e staccato
8
leggieramente e staccato


8
8
con somma
con somma
8
poco ritard.
in tempo
passione
poco ritard.
in tempo
passione




8
ritenuto
ritenuto
accel.
8
accel.
8
cresc.
cresc.



*) Возможно здесь и в следующих двух тактах должны быть октавы.

БЛАГОСЛОВЕНИЕ И КЛЯТВА

Два мотива из оперы „ВЕНВЕНУТО ЧЕЛЛИНИ"

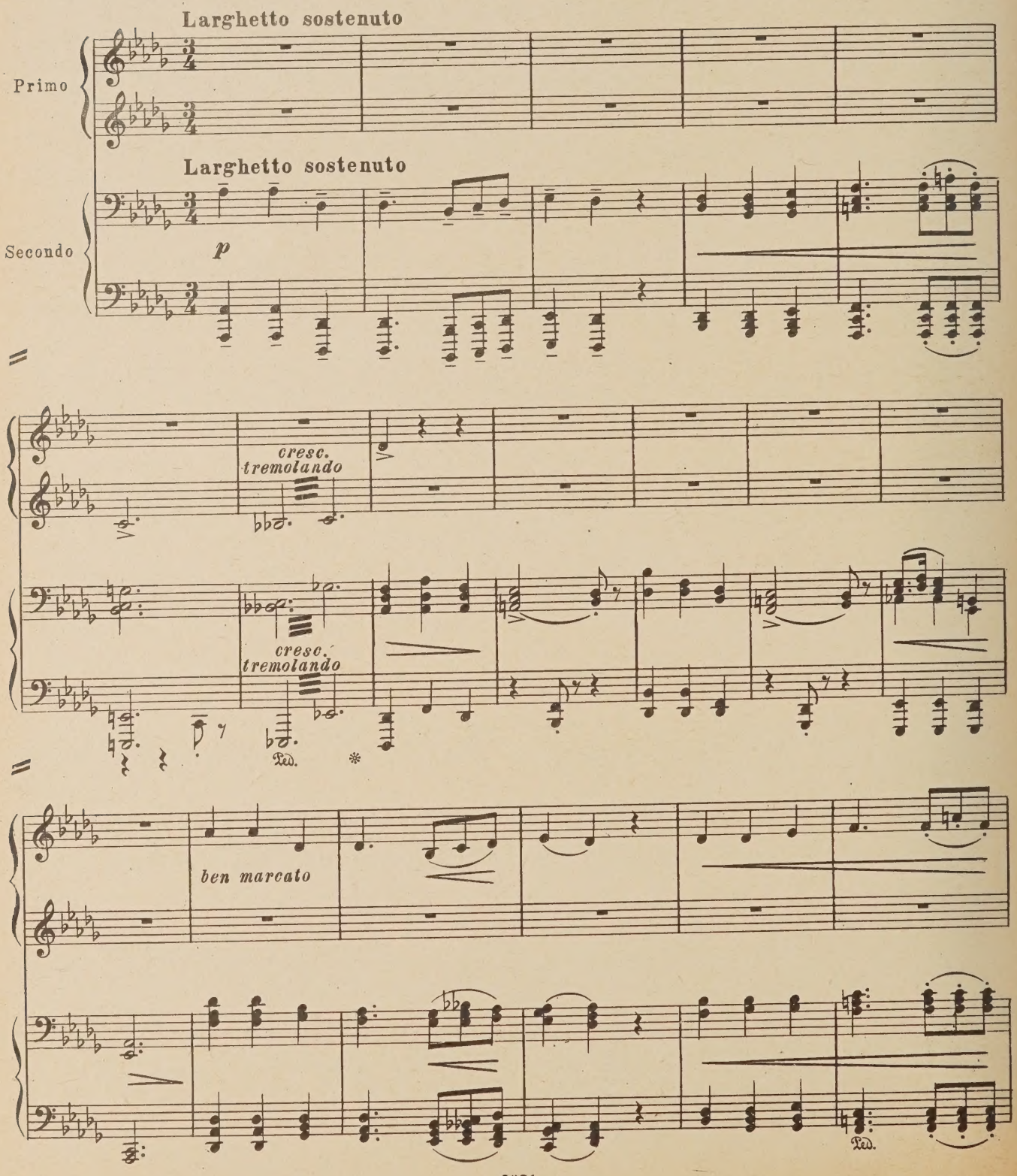
Транскрипция
для фортепиано в четыре руки

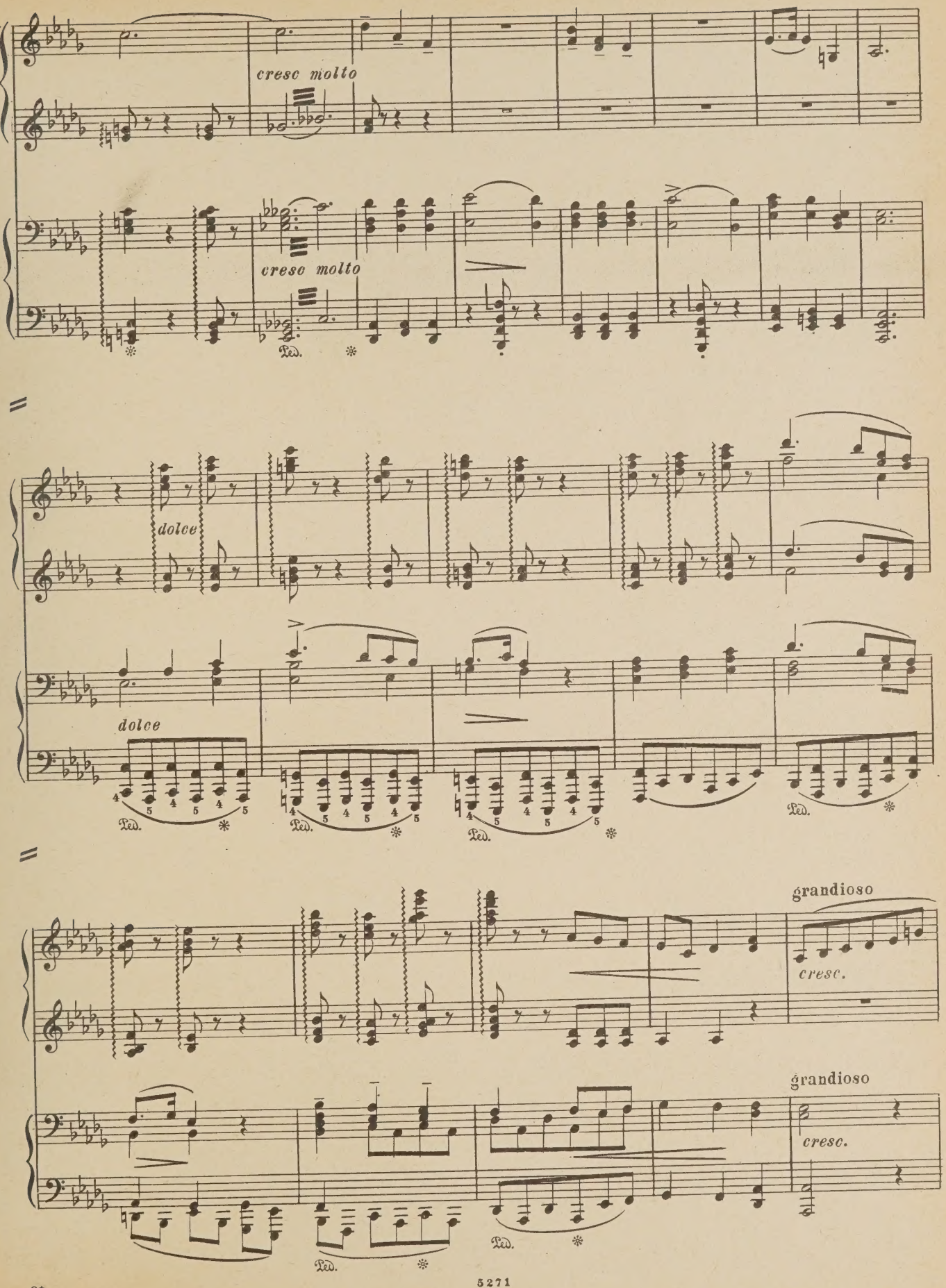
BÓEDICTION ET SERNENT

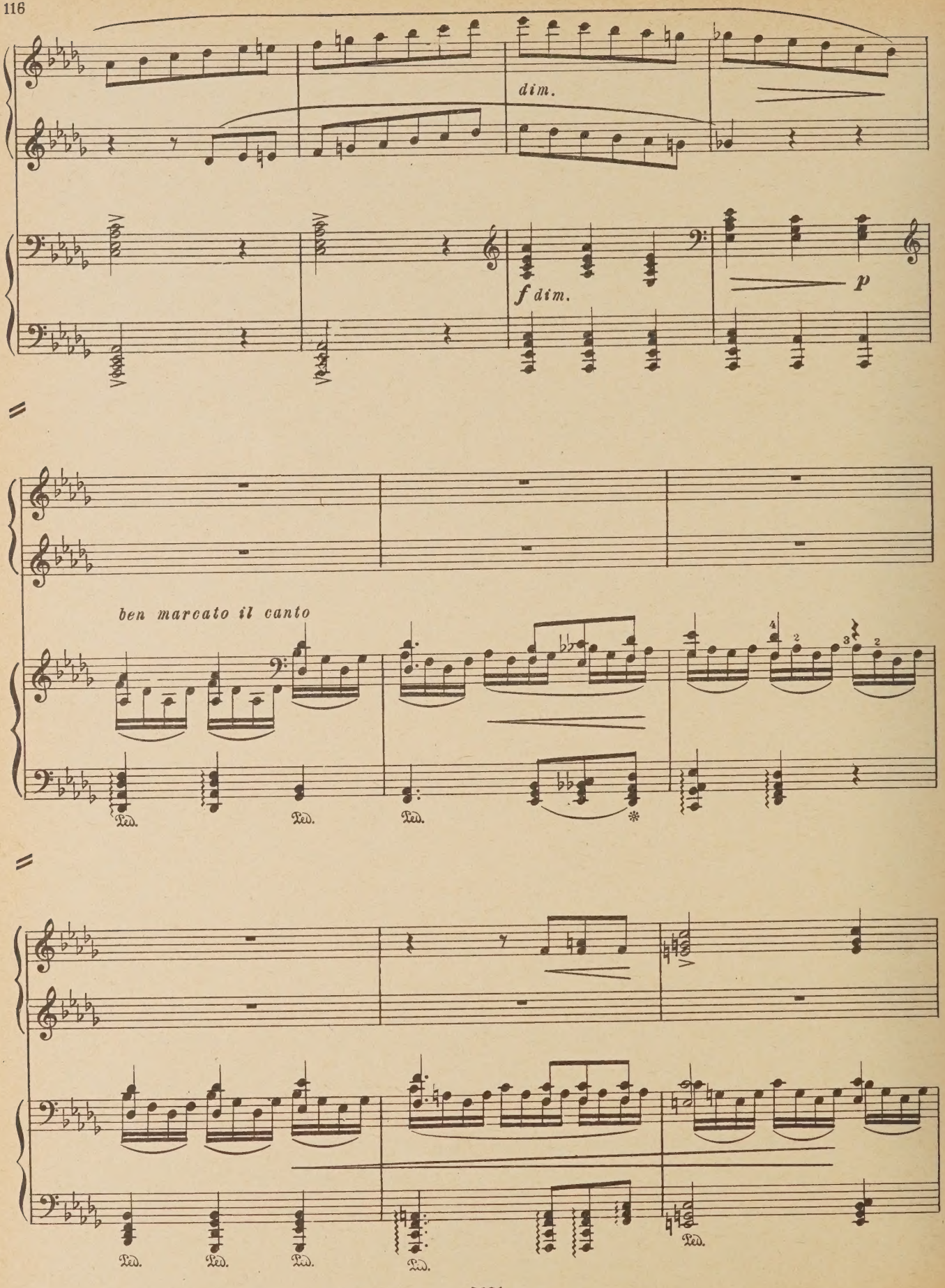
Deux Motifs de "BENVENUTO CELLINI"

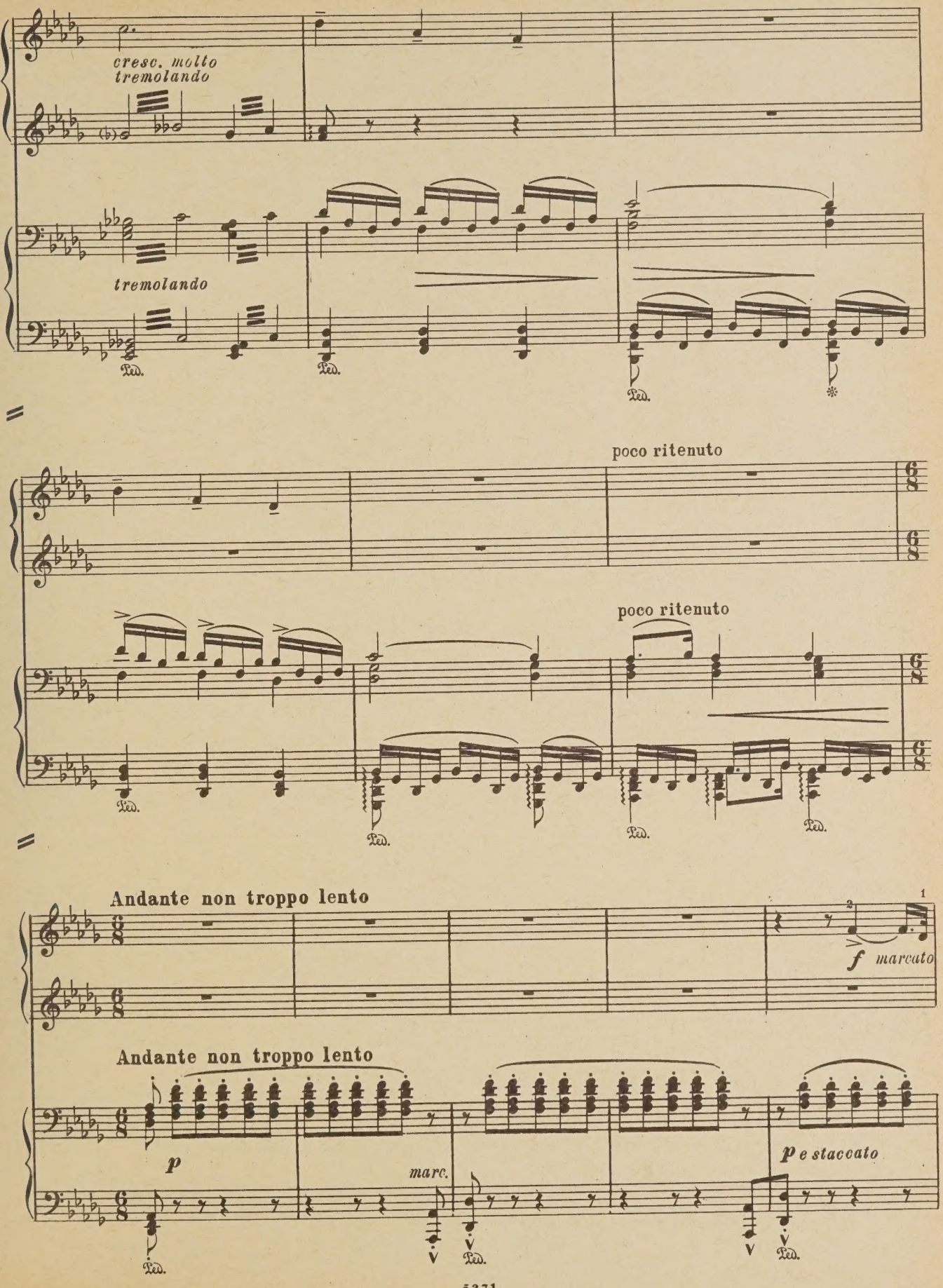
Transcription pour le Piano a quatre mains

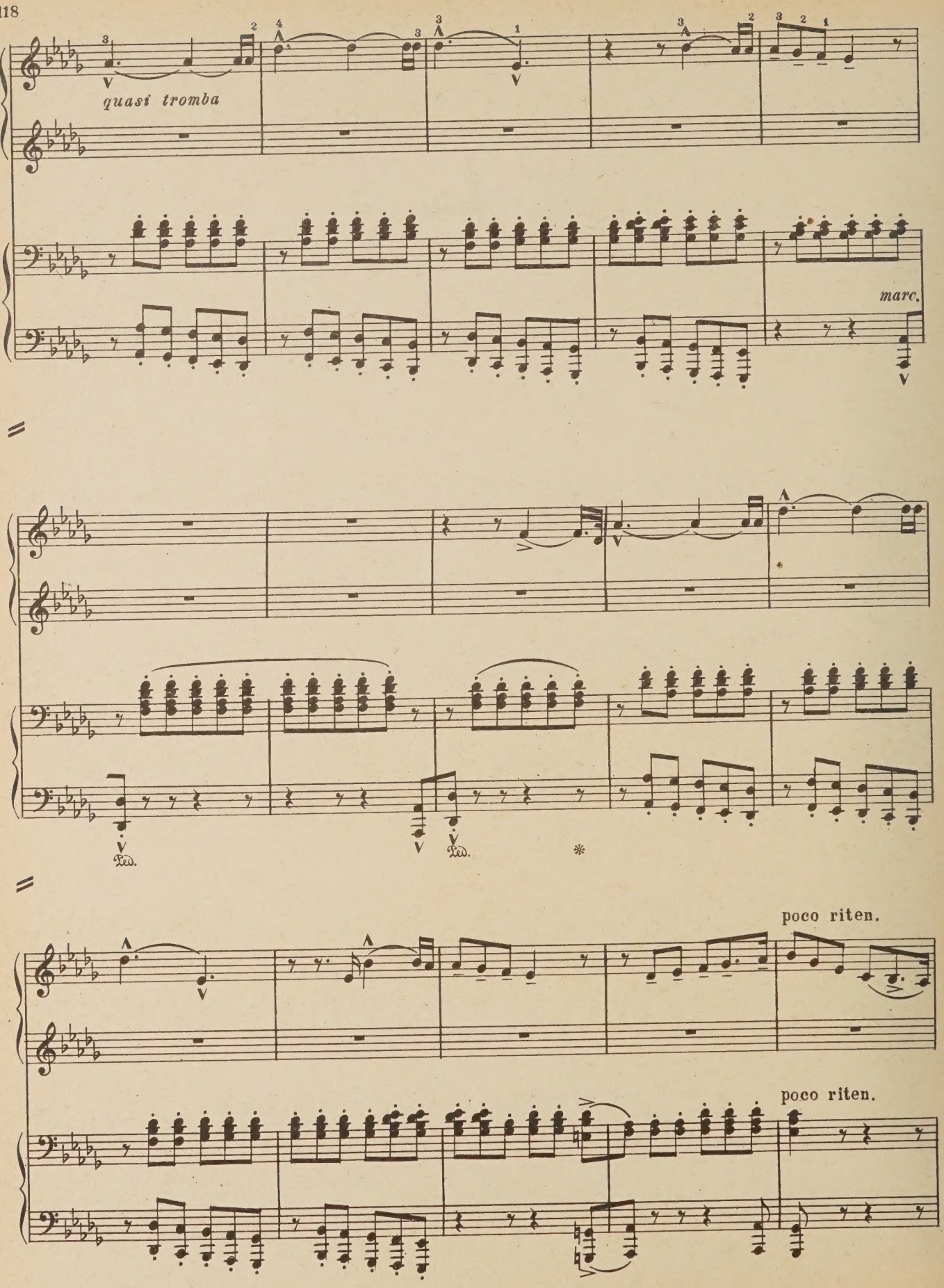
Г. БЕРЛИОЗ
(1803–1869)

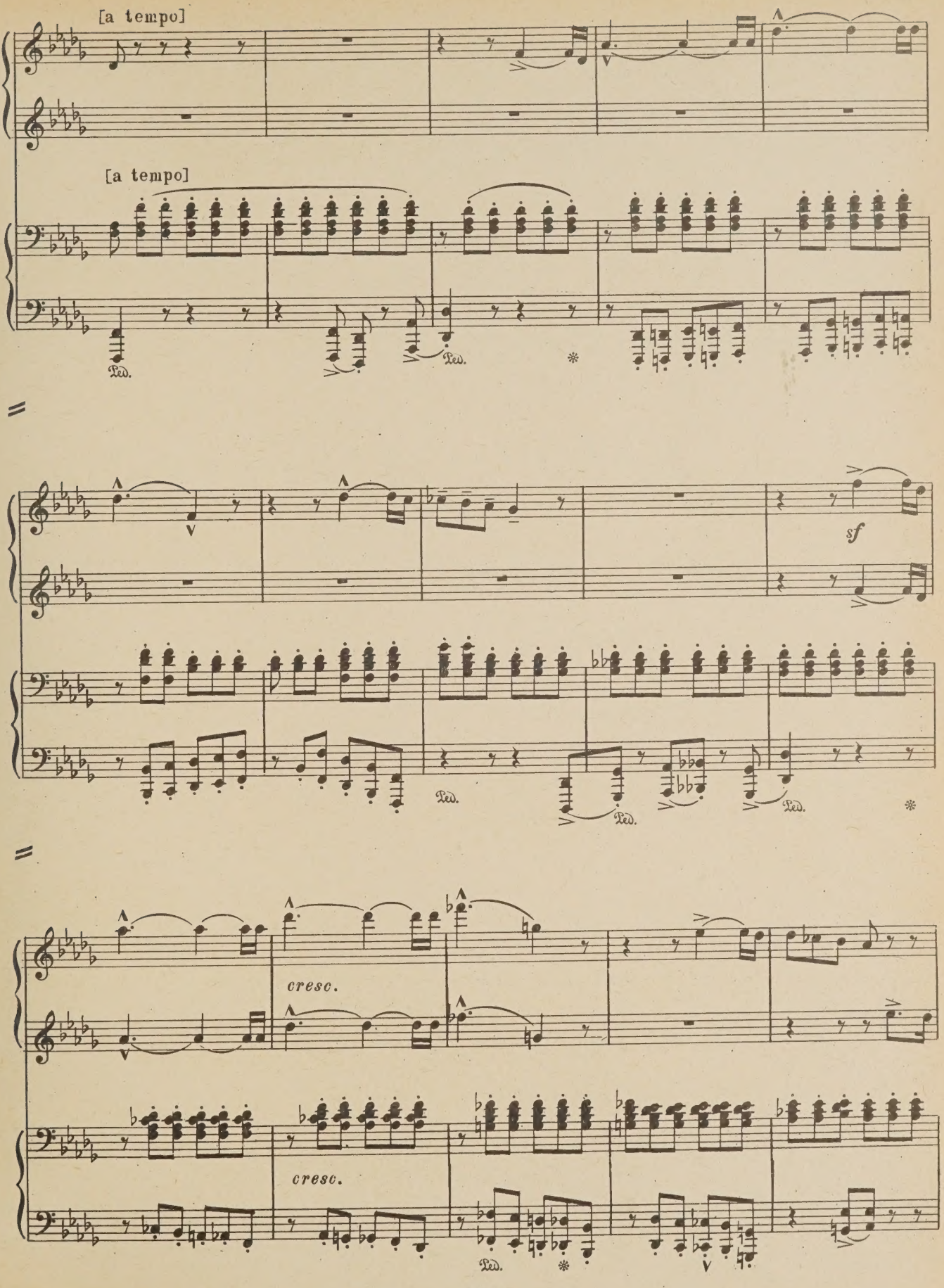


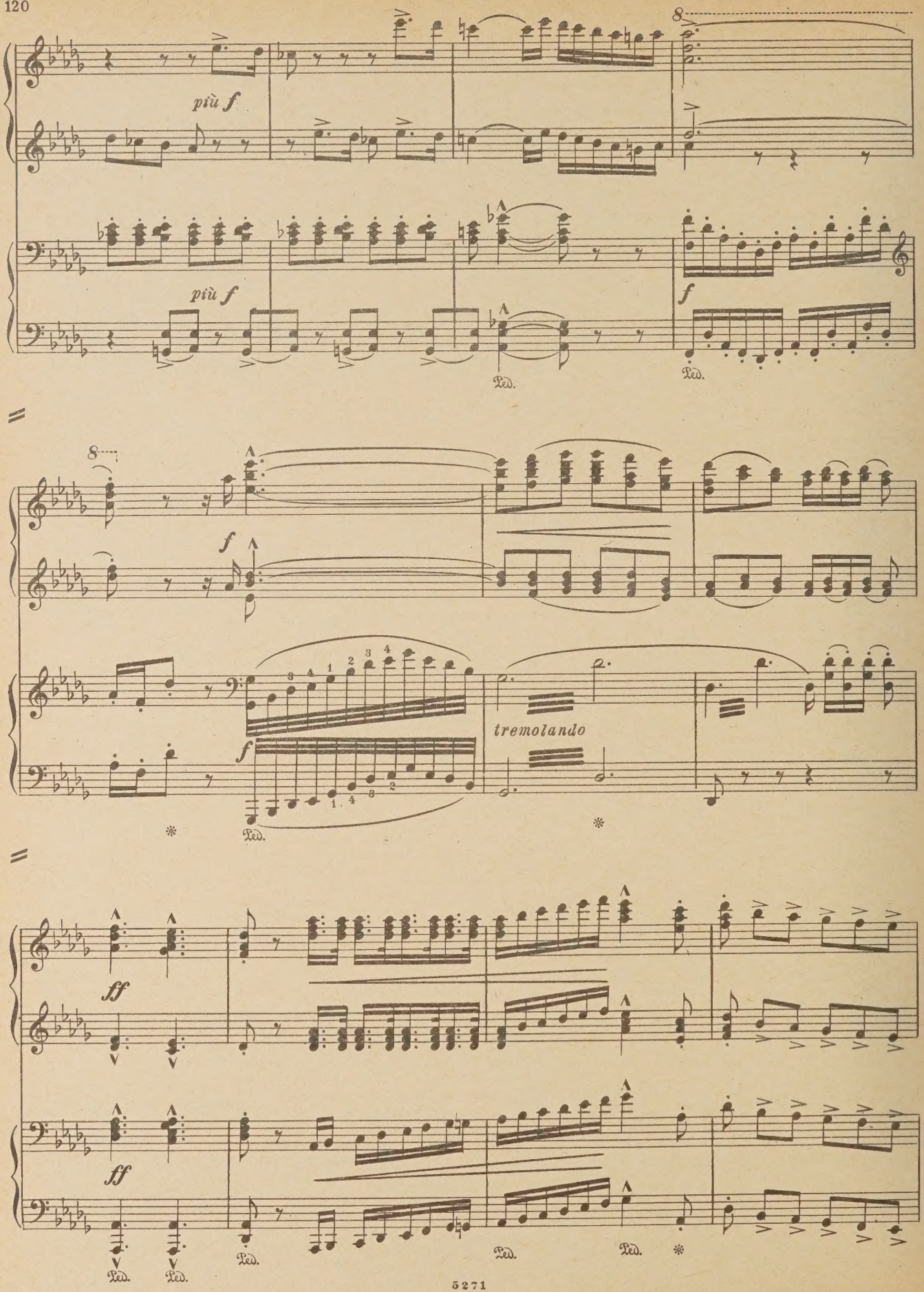

cresc molto
cresc molto
Ped.
dolce
dolce
Ped.
Ped.
Ped.
Ped.
grandioso
cresc.
grandioso
cresc.
Ped.
Ped.

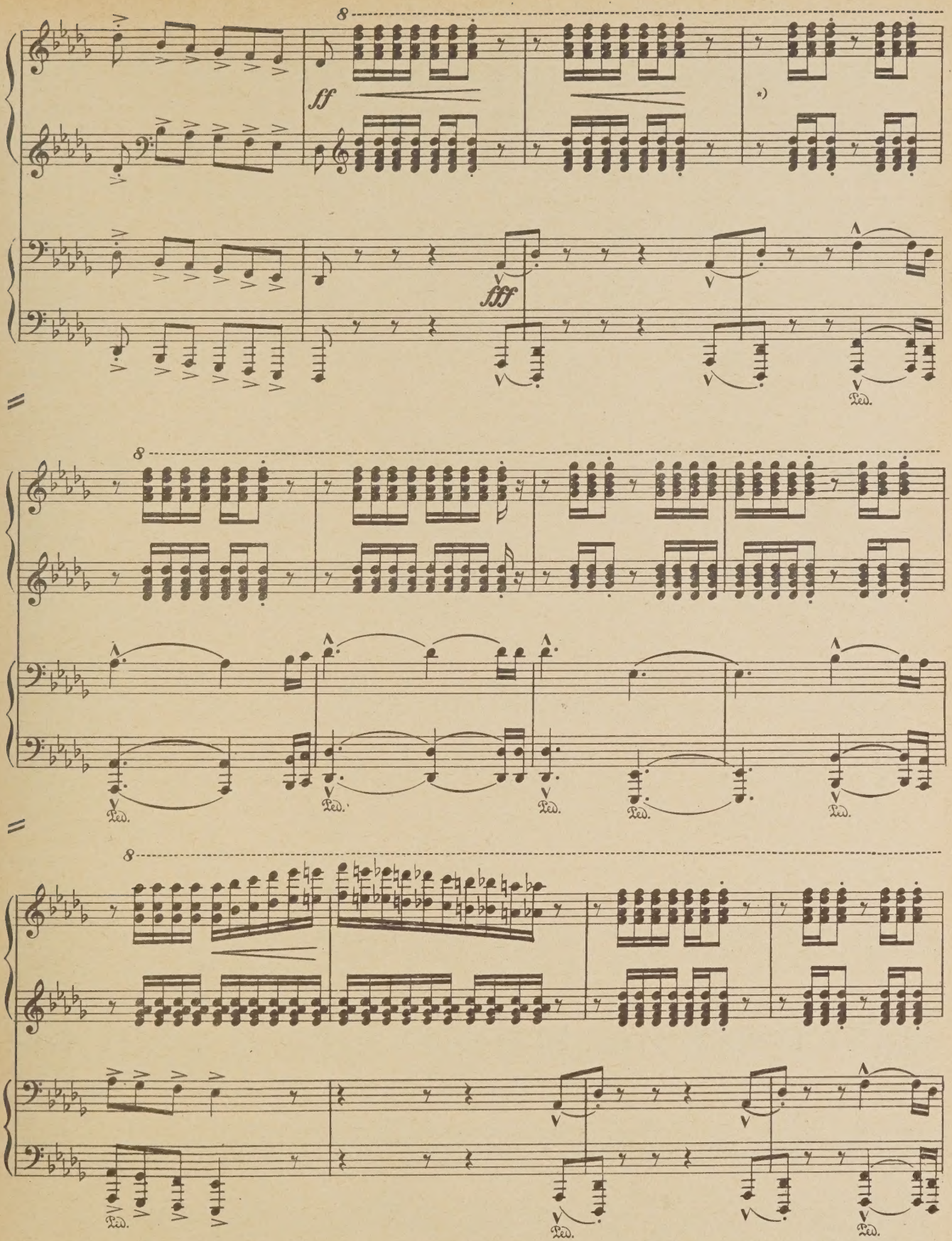

dim.
f dim.
p
ben marcato il canto
Ped.
Ped.
Ped.
*
Ped.
Ped.
Ped.
Ped.
Ped.


cresc. molto
tremolando
tremolando
Ped.
poco ritenuto
poco ritenuto
Andante non troppo lento
f marcato
Andante non troppo lento
p
marc.
p e staccato

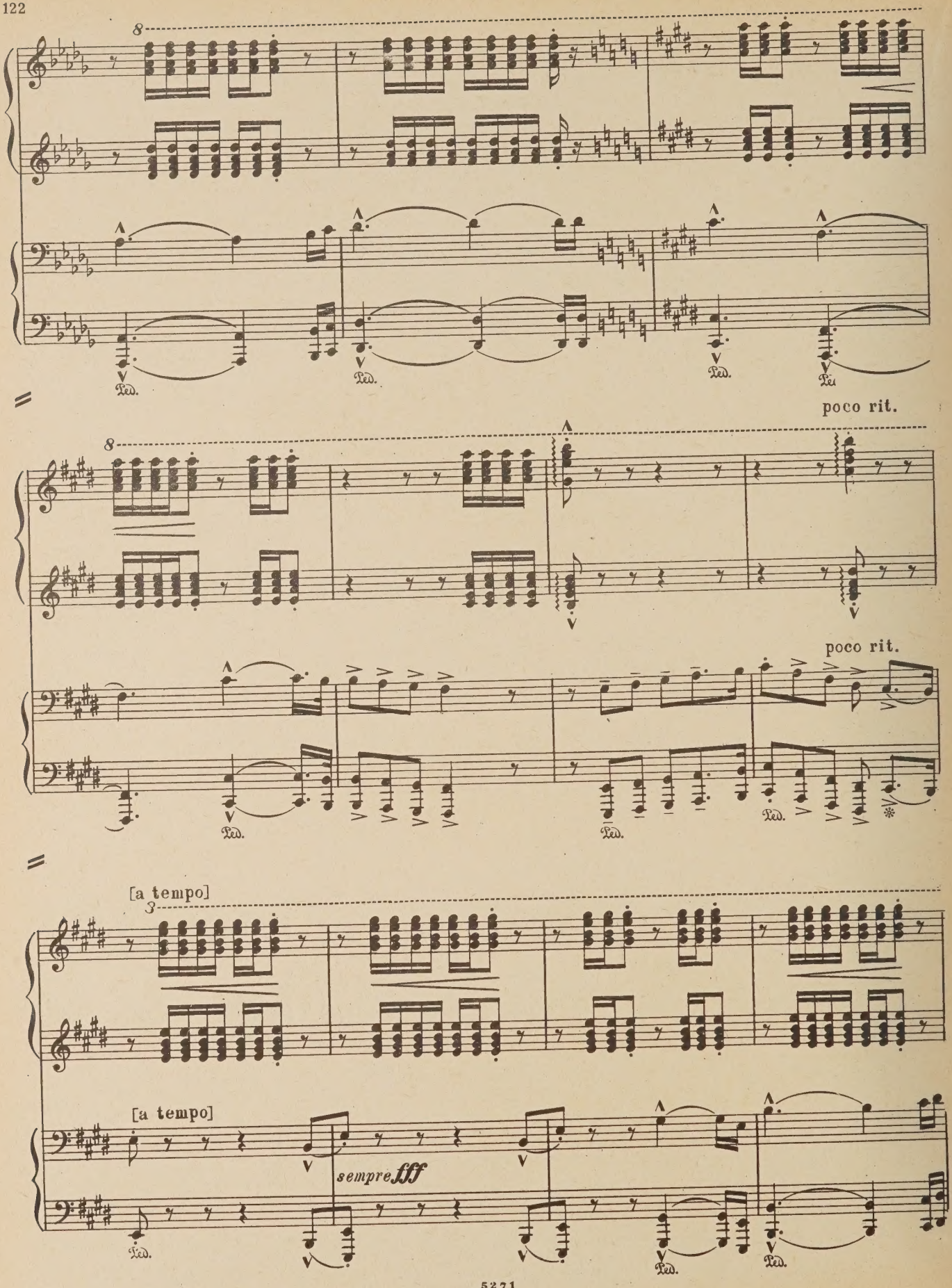

quasi tromba
marc.
Ped.
Ped.
poco riten.
poco riten.

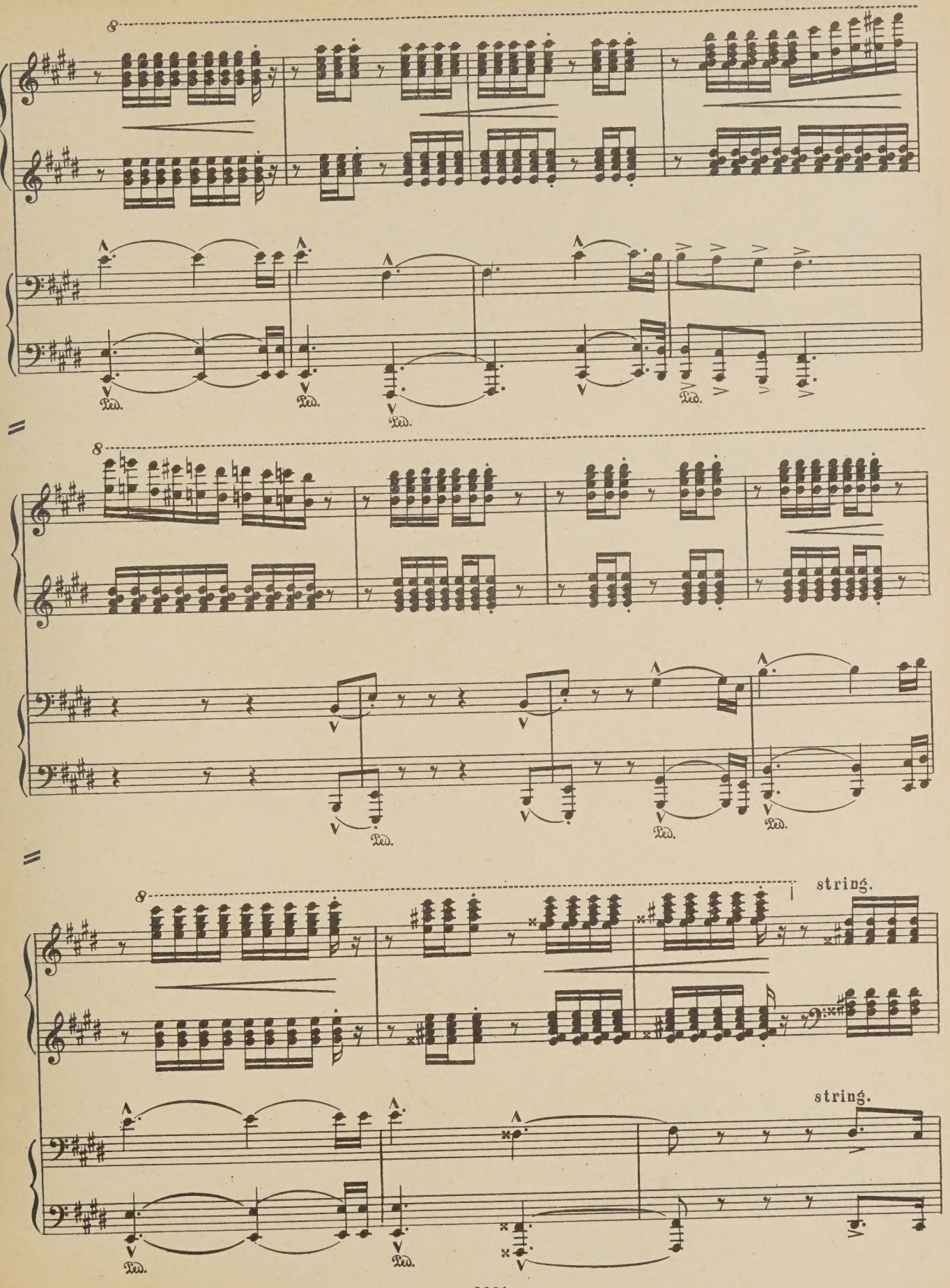

[a tempo]
[a tempo]
Ped.
Ped.
sf
Ped.
Ped.
Ped.
cresc.
cresc.
Ped.

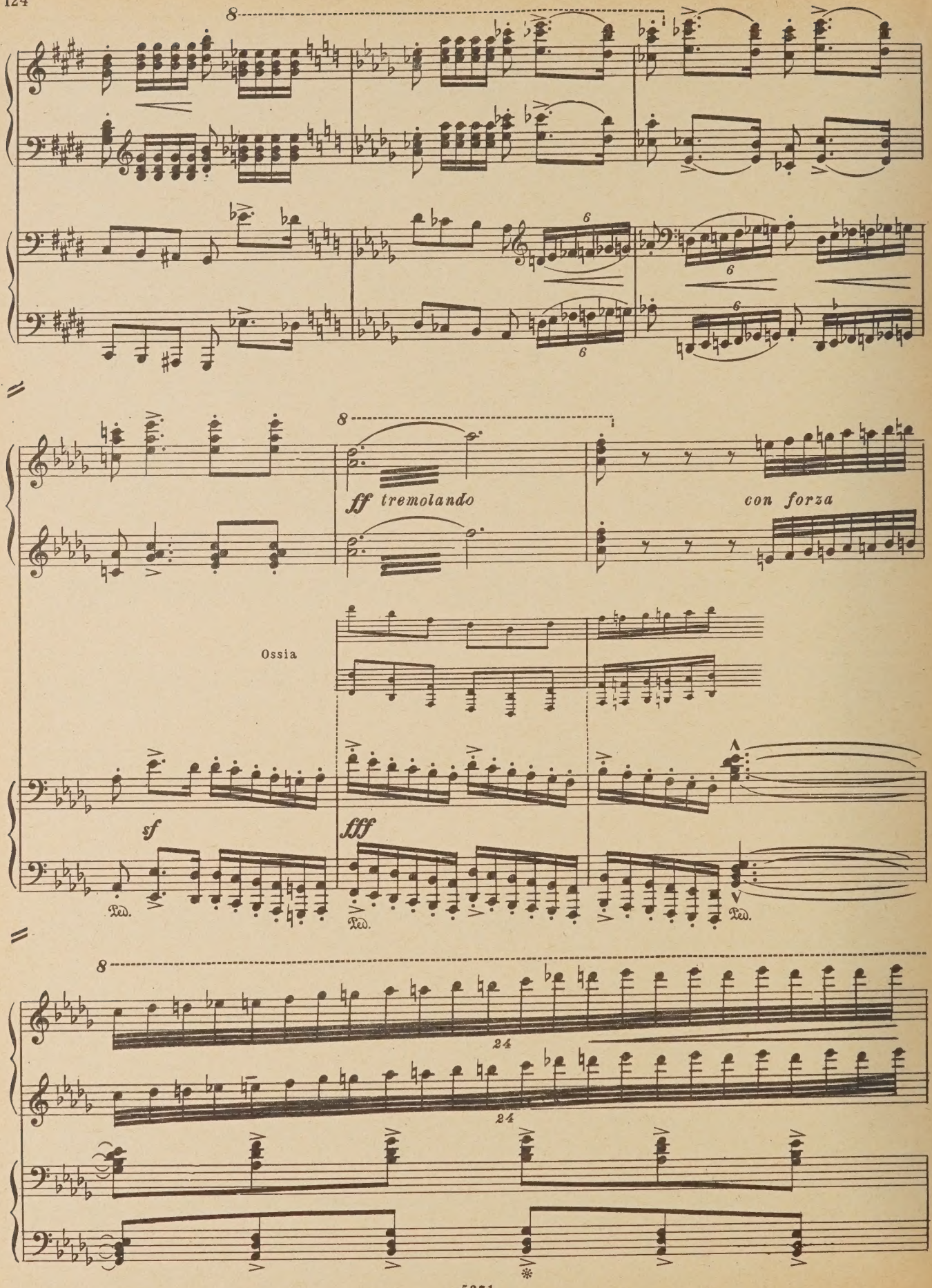

più f
più f
f
Ped.
Ped.
f
f
tremolando
Ped.
ff
ff
Ped.
Ped.
Ped.
Ped.

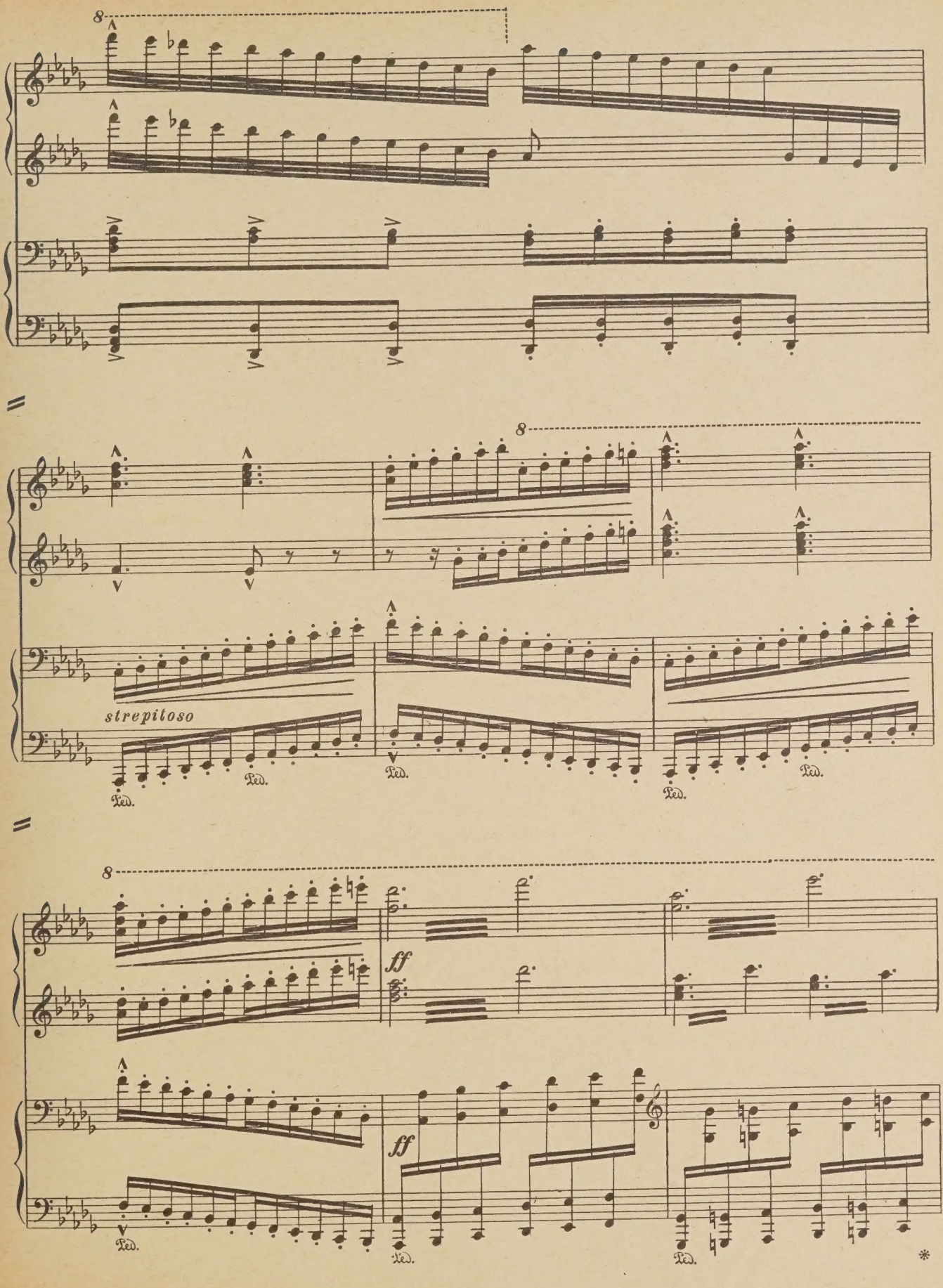


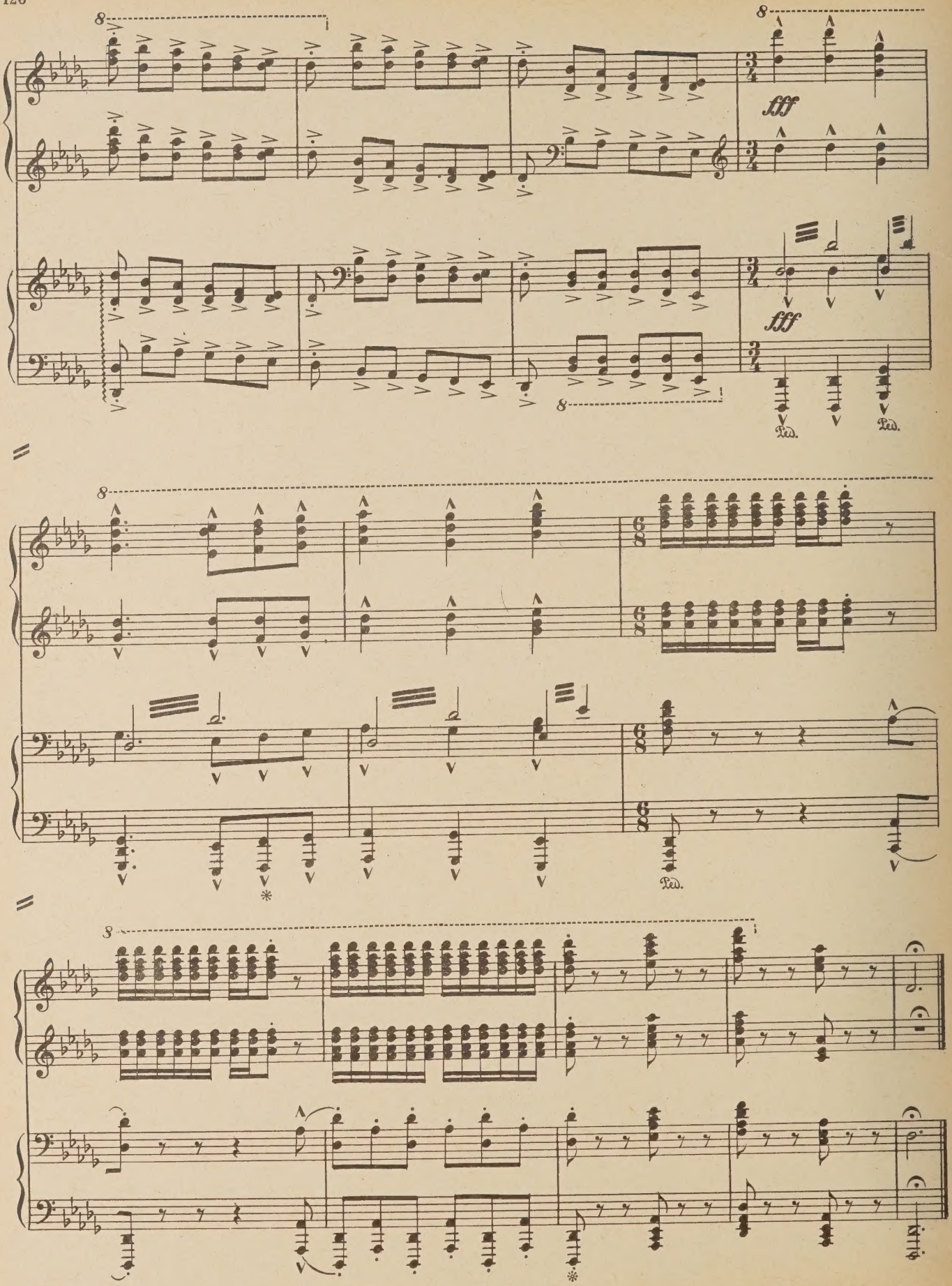
*) Ритм аккордов шестнадцатыми на двух верхних строках должен быть немного ускоренным, а тема, идущая в октавах на двух нижних строках, должна исполняться с силой без ускорения темпа таким образом, чтобы движение в верхних строках приближалось больше к Allegro, в то время как тема продолжает идти в темпе Andante con moto. Следовательно, паузы в двух верхних строках должны исполняться немного более указанной длительности. (Прим. Листа.)


poco rit.
poco rit.
[a tempo]
[a tempo]
sempre fff


8
Ped.
Ped.
Ped.
Ped.
8
Ped.
Ped.
Ped.
8
string.
string.
Ped.
Ped.


8
ff tremolando
con forza
Ossia
sf
fff
Ped.
Ped.
Ped.
24
24


8
strepitoso
Ped.
ff
*


fff
fff
Ped.
Ped.
Ped.

Chernomora's march

МАРШ ЧЕРНОМОРА

Из оперы „РУСЛАН И ЛЮДМИЛА“

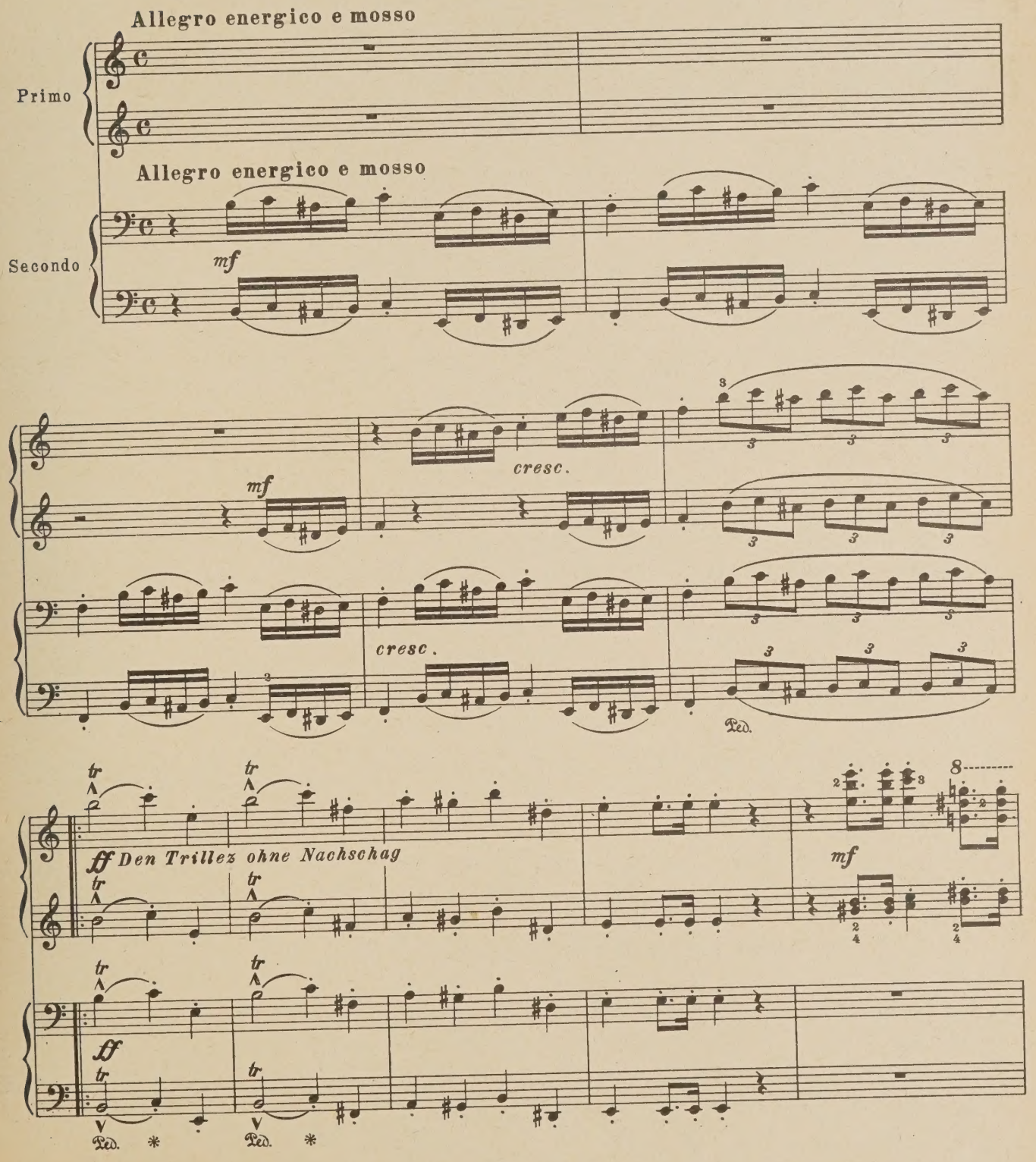
from "Ruslan + Ludmilla"

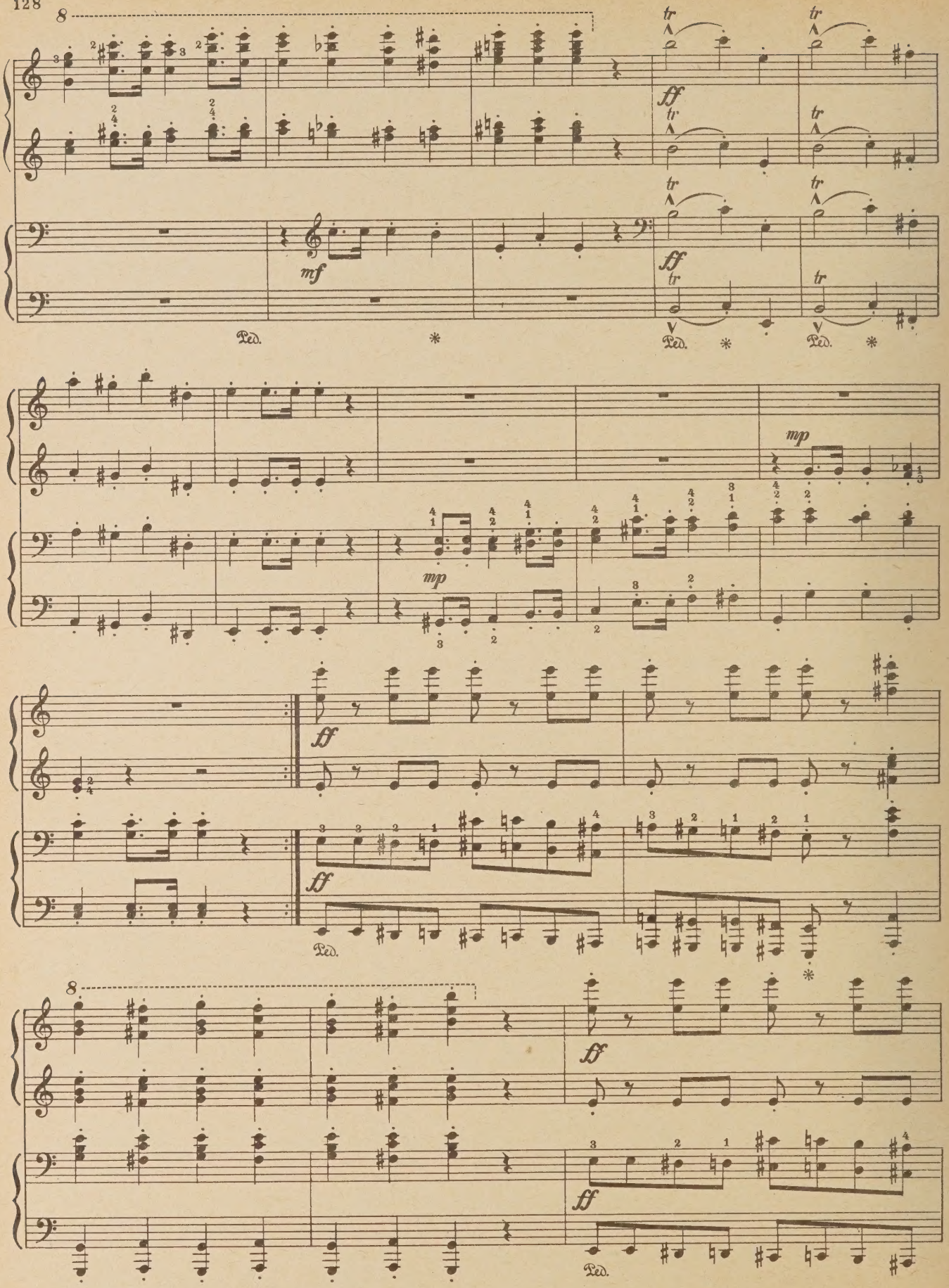
TSCHERKESSEN MARSCH

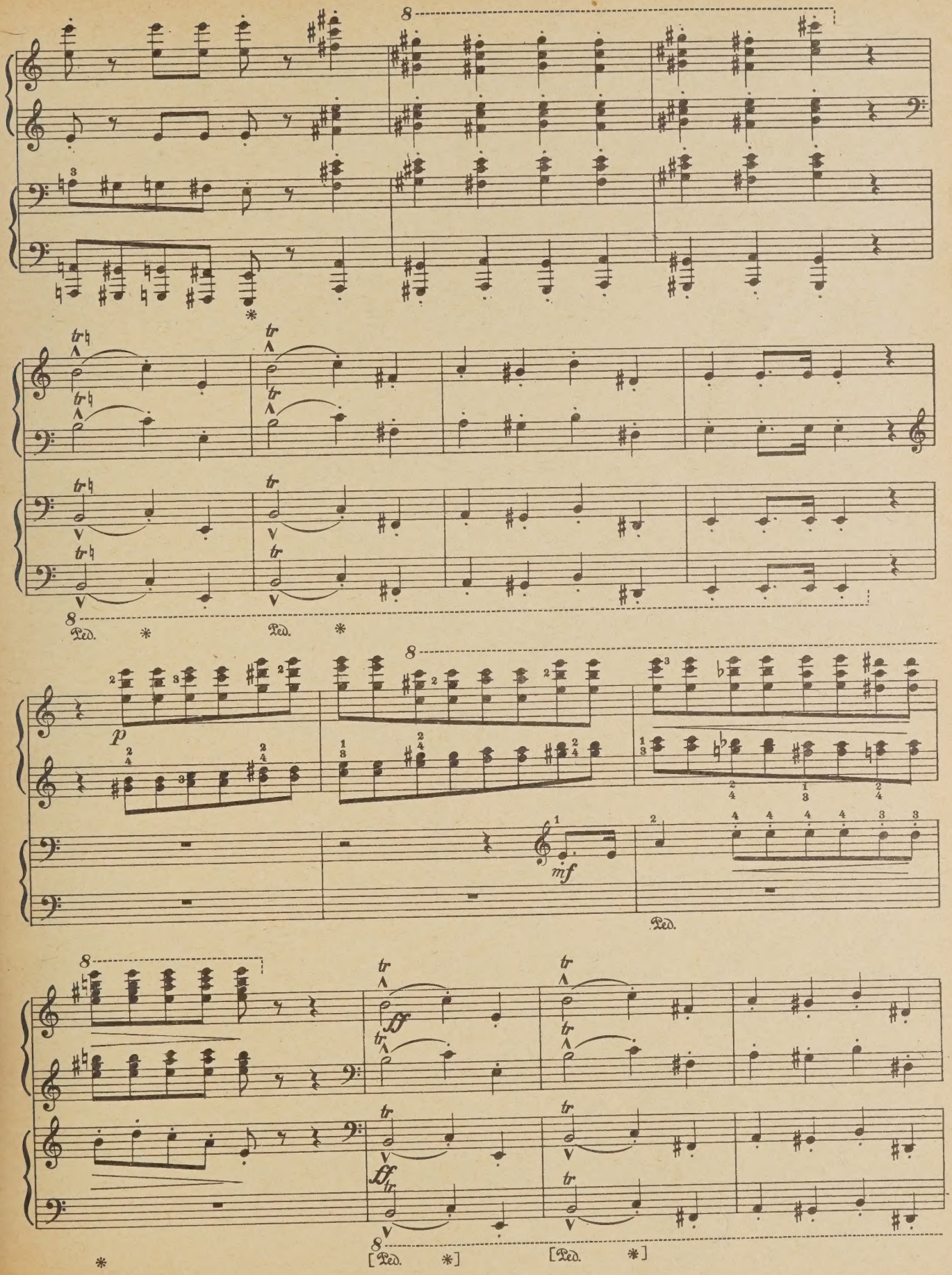
Aus "RUSSLAN UND LUDMILLA"

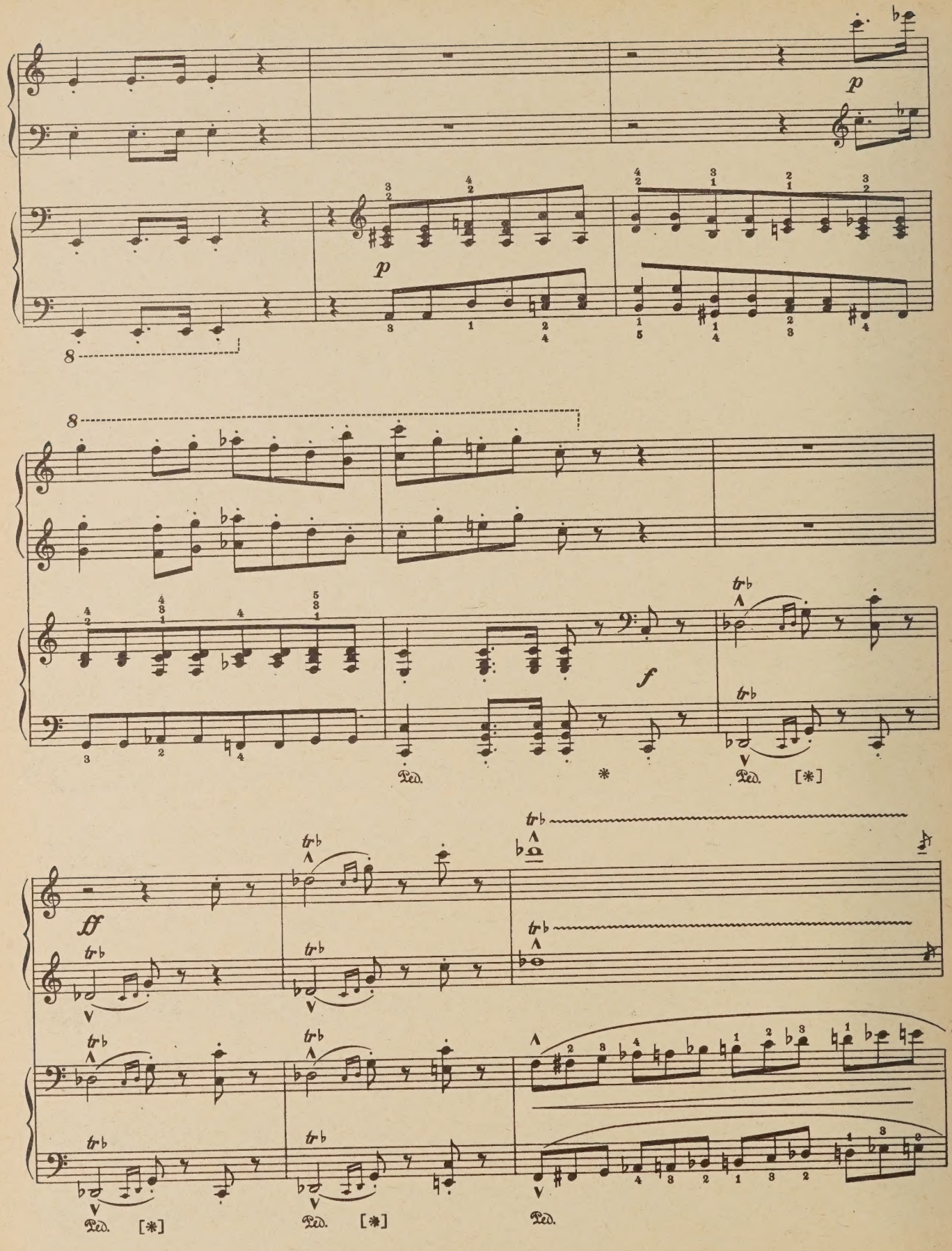
Glinka

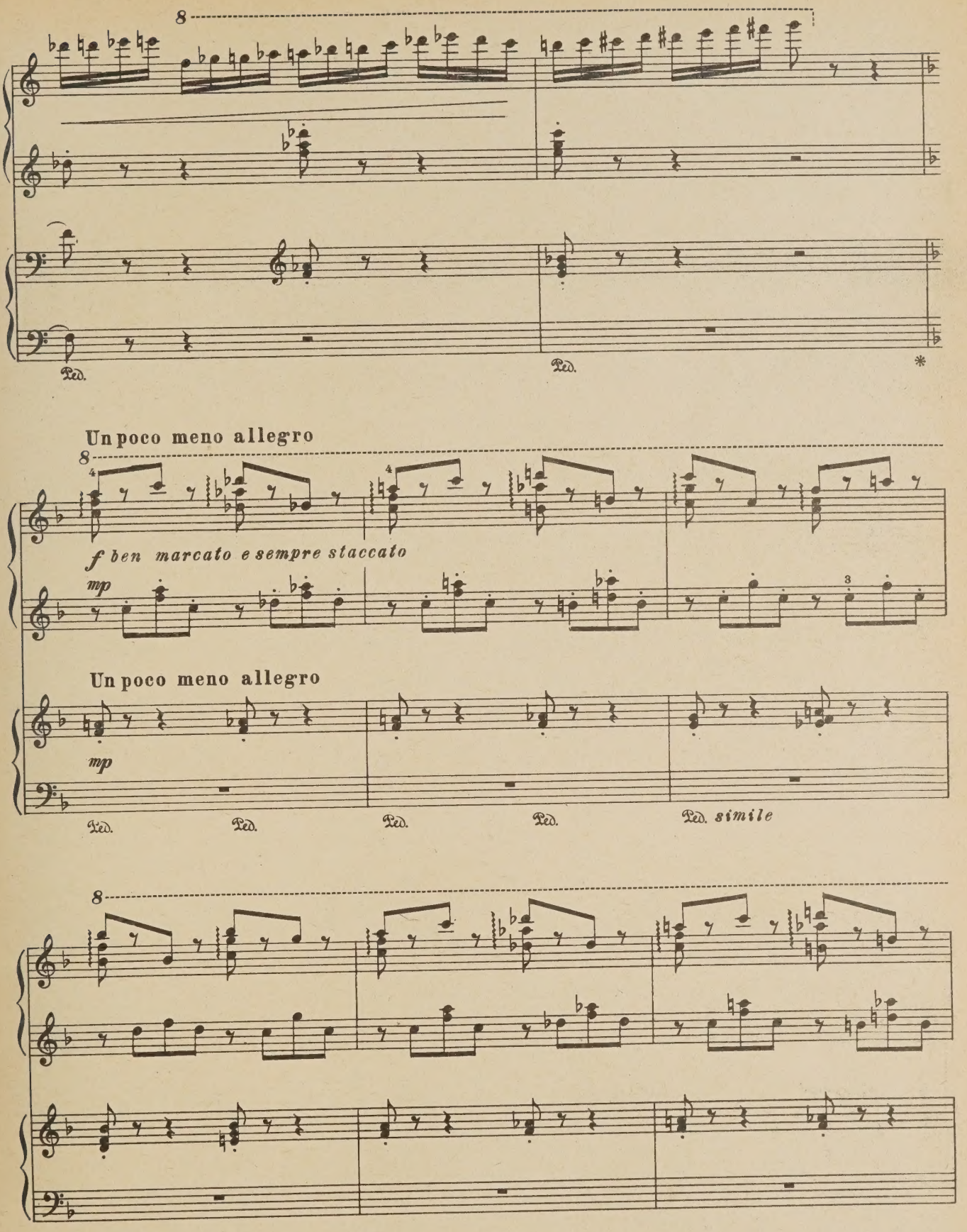
М. ГЛИНКА
(1804-1857)

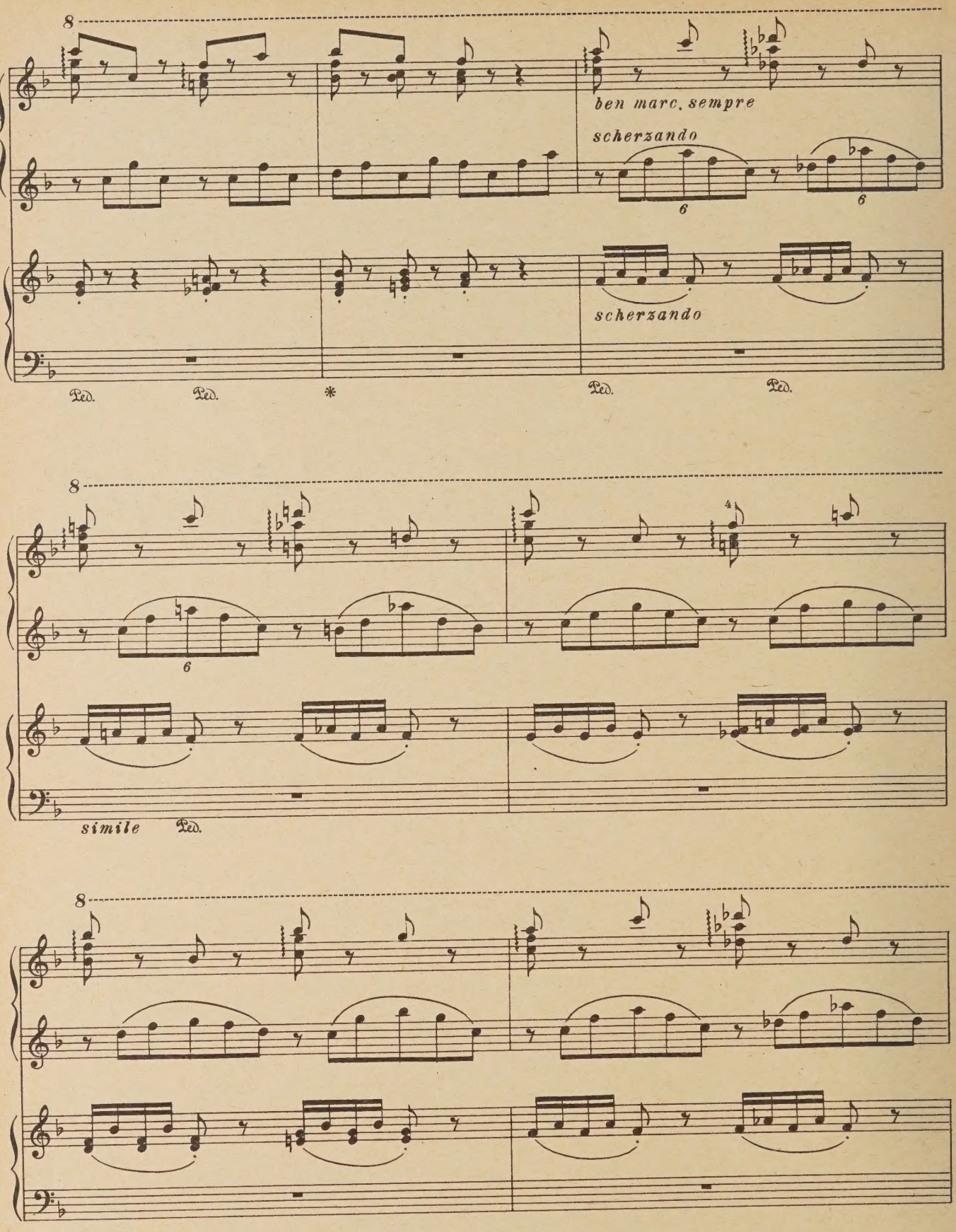


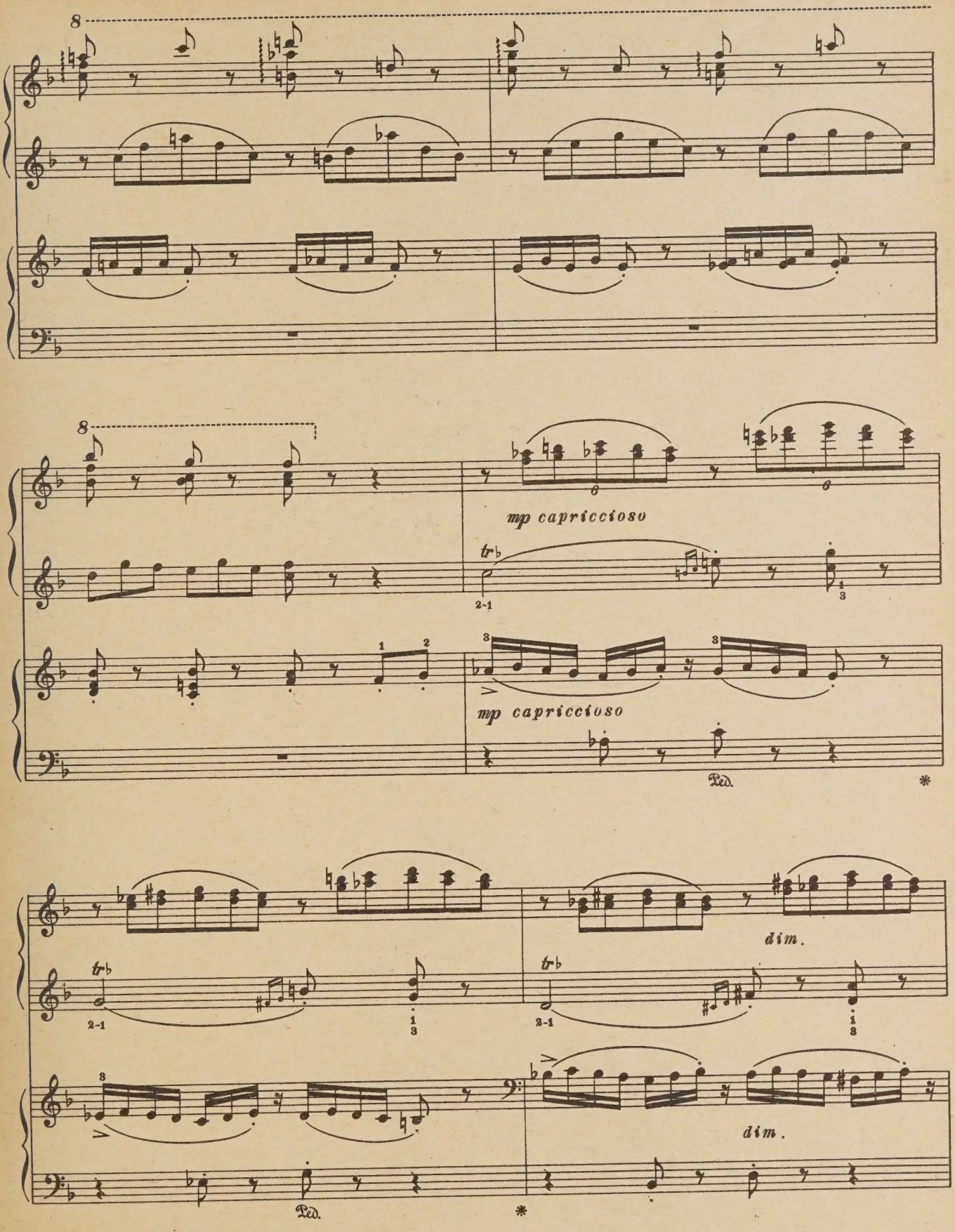

8
tr
ff
mf
Ped.
*
mp
8

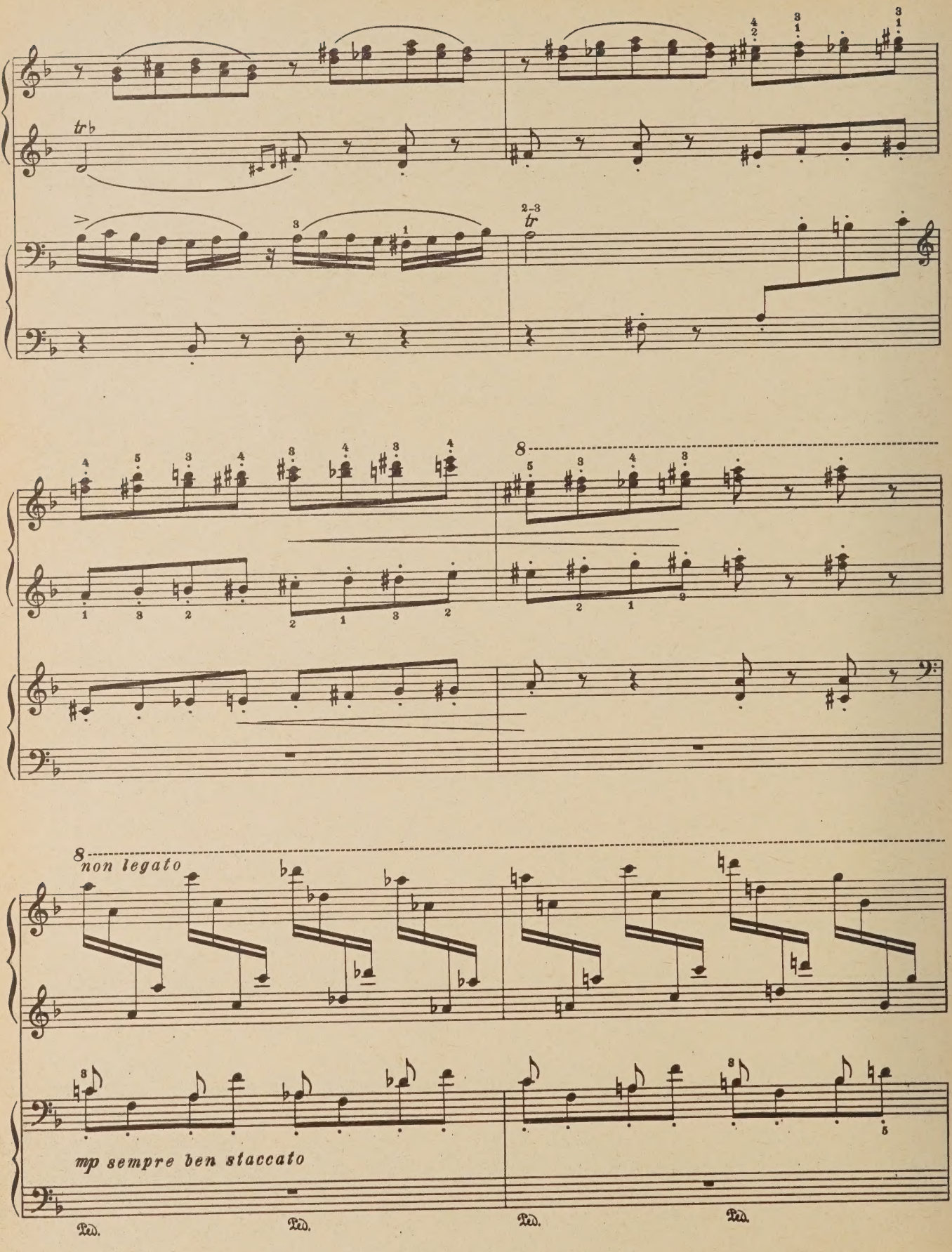

Ped.
Ped.
Ped.
[Ped.
[Ped.

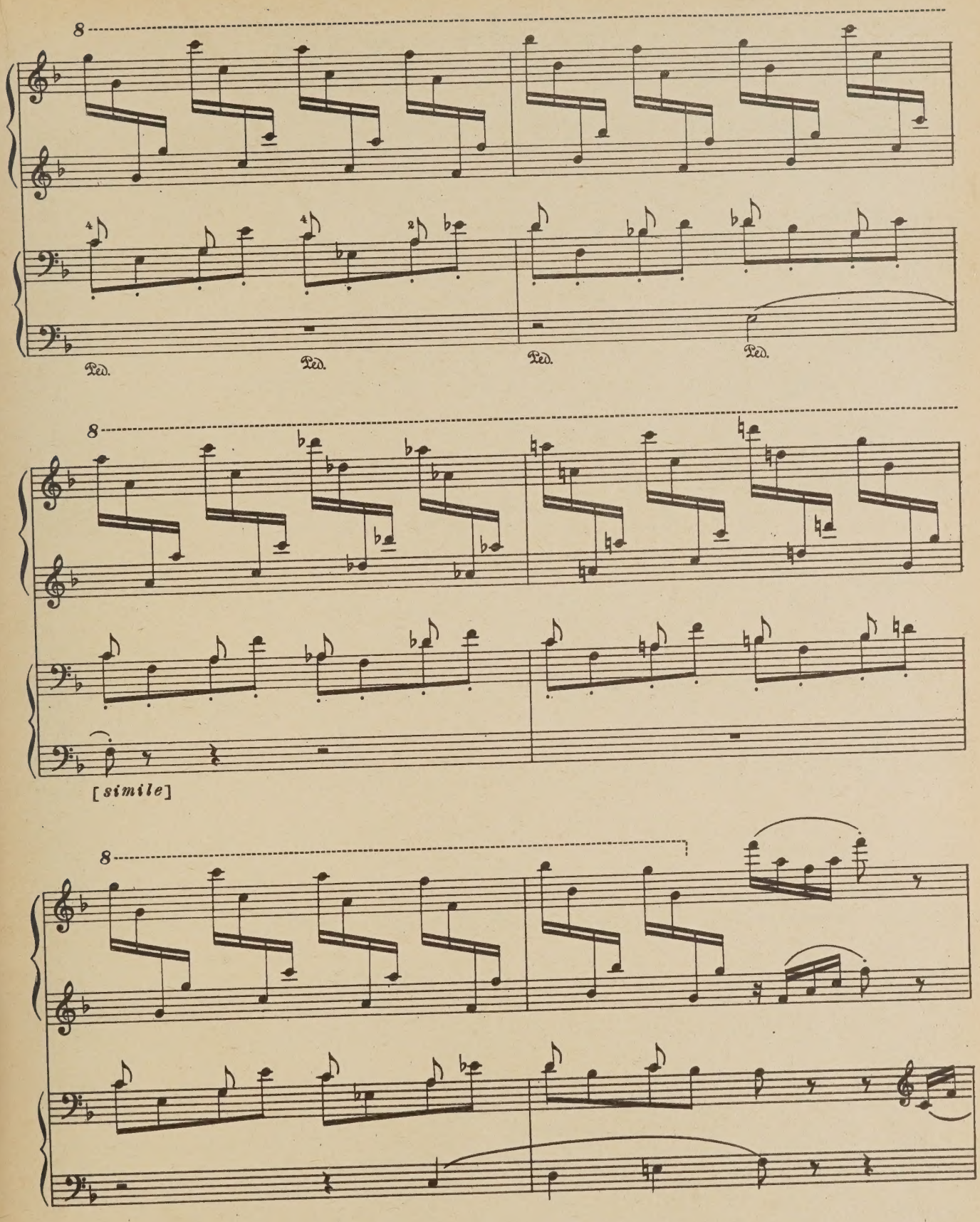

p
p
8
8
f
Ped.
*
Ped.
[*]
ff
Ped.
[*]
Ped.
[*]
Ped.

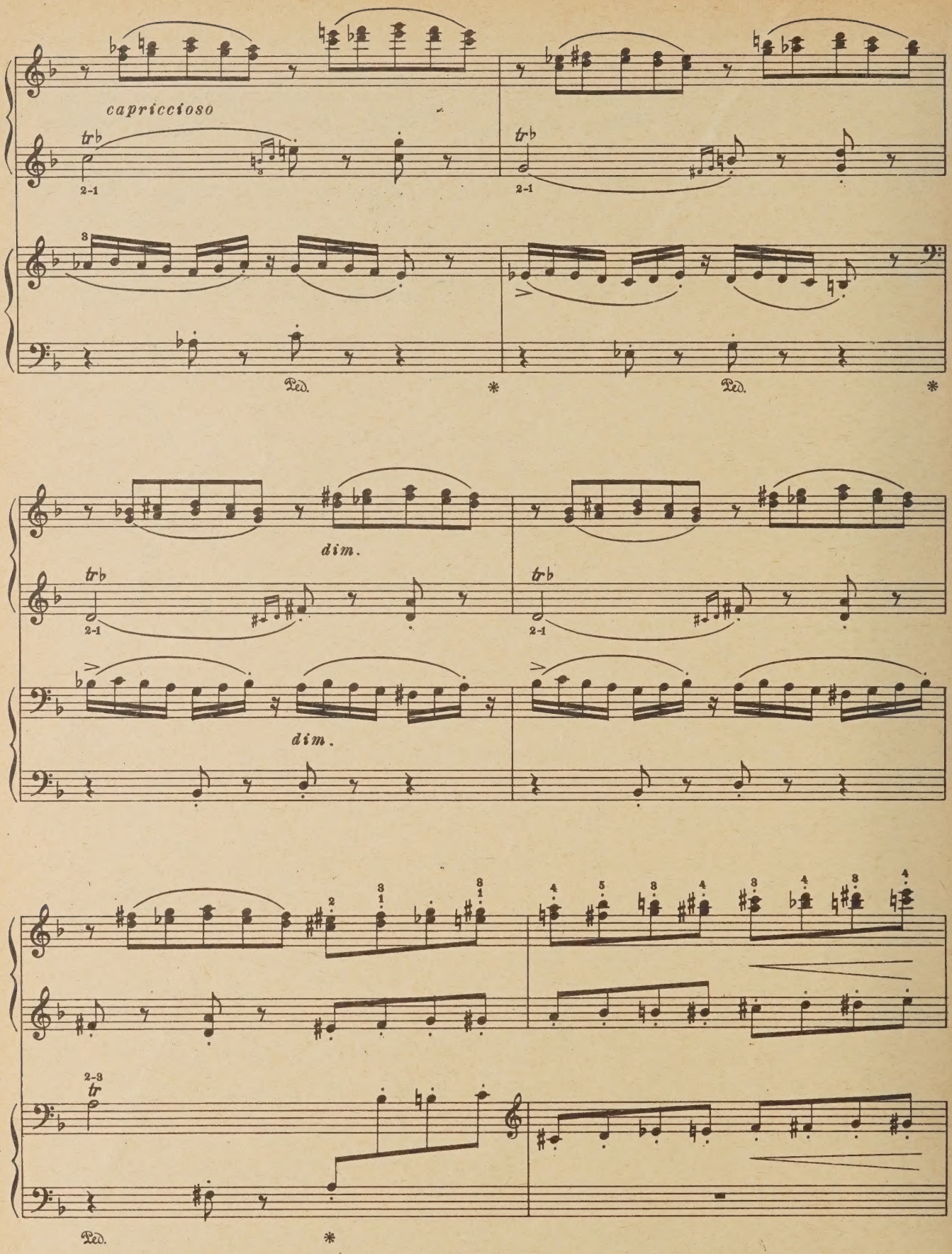

8
Ped.
Ped.
*
Un poco meno allegro
8
f ben marcato e sempre staccato
mp
Un poco meno allegro
mp
Ped.
Ped.
Ped.
Ped.
Ped. simile
8

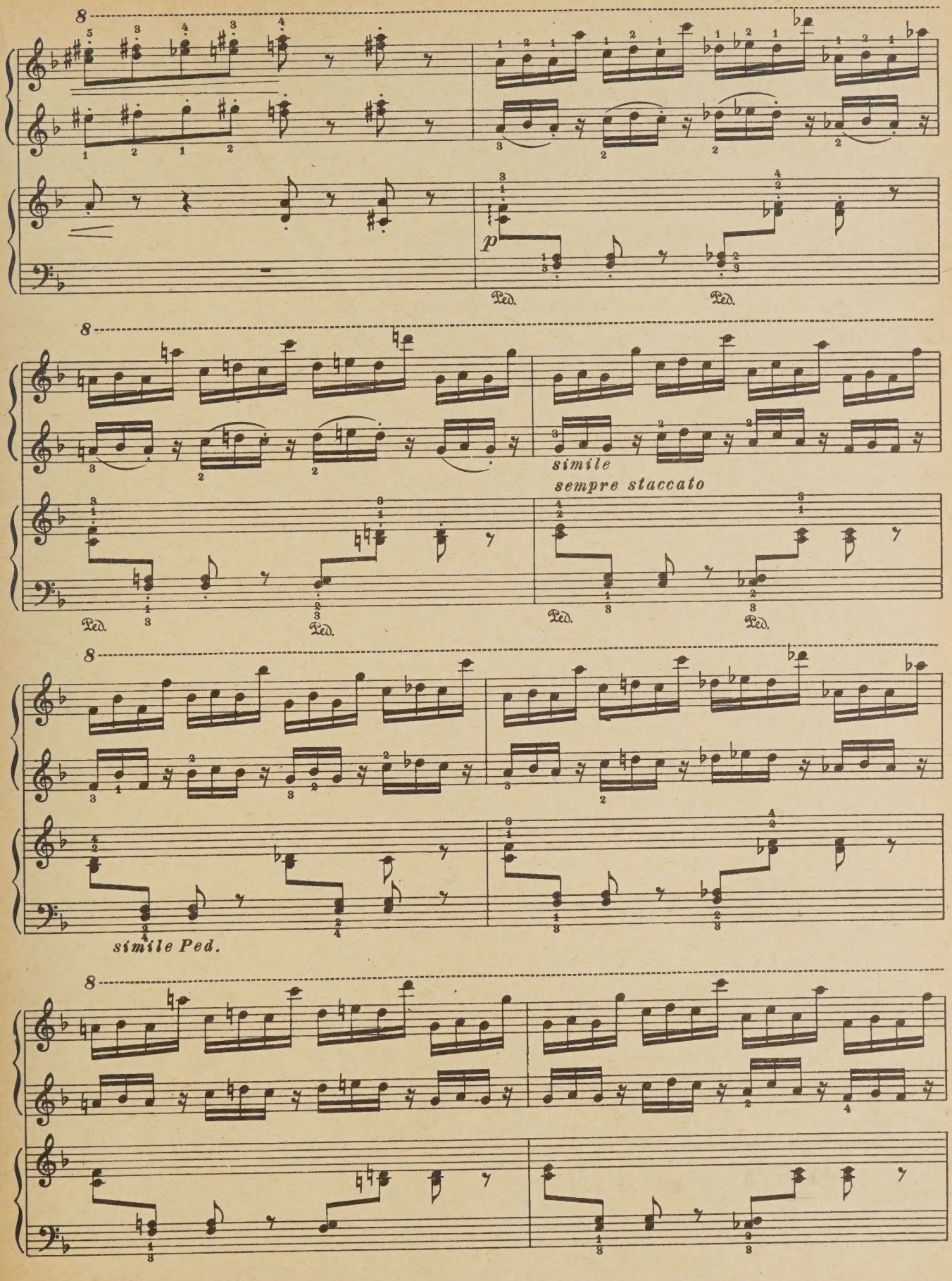

8
ben marc. sempre
scherzando
6
6
scherzando
Ped.
Ped.
*
Ped.
Ped.
8
6
4
simile
Ped.
8

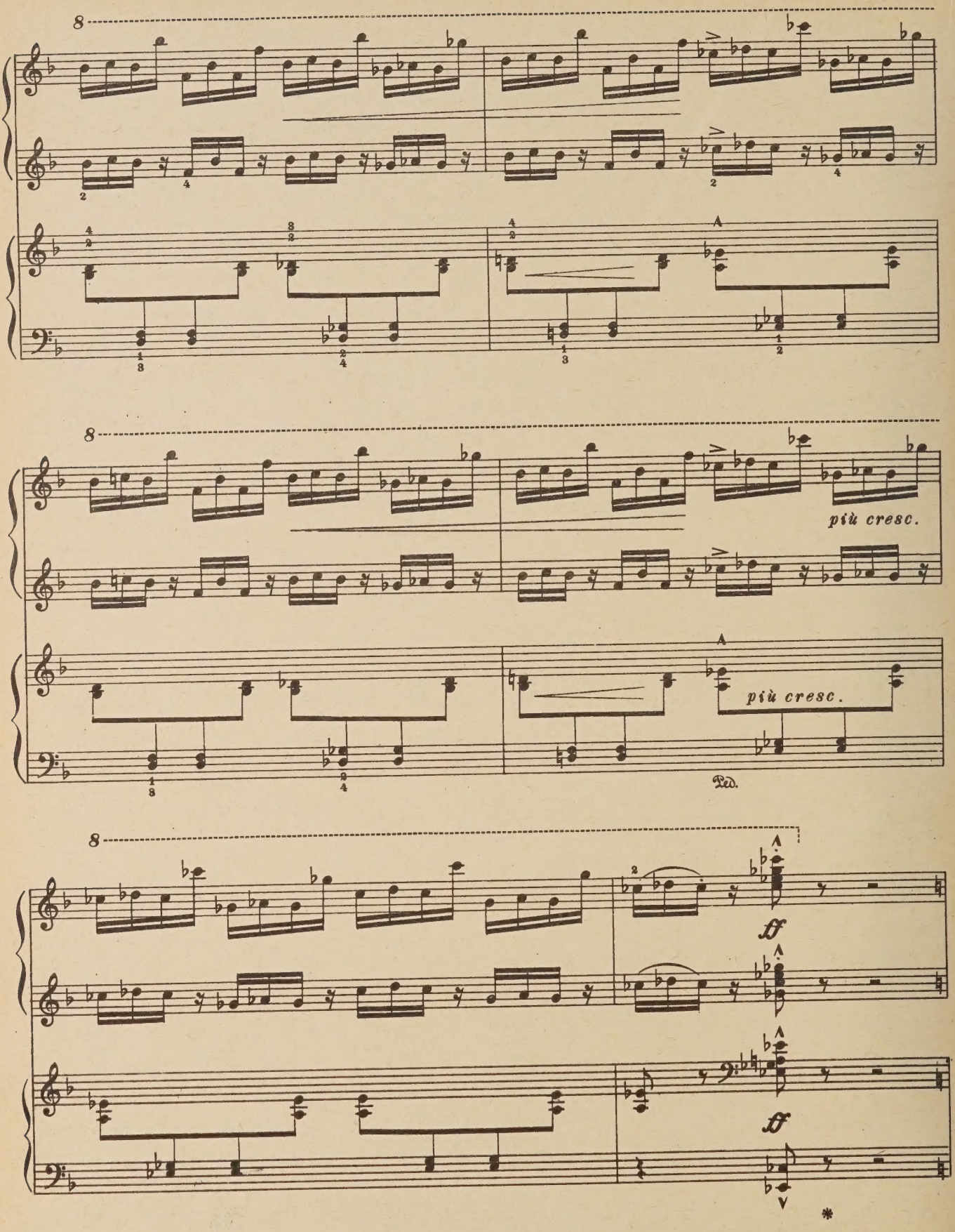

8
8
mp capriccioso
tr
2-1
mp capriccioso
Ped.
*
dim.
tr
2-1
dim.
Ped.
*

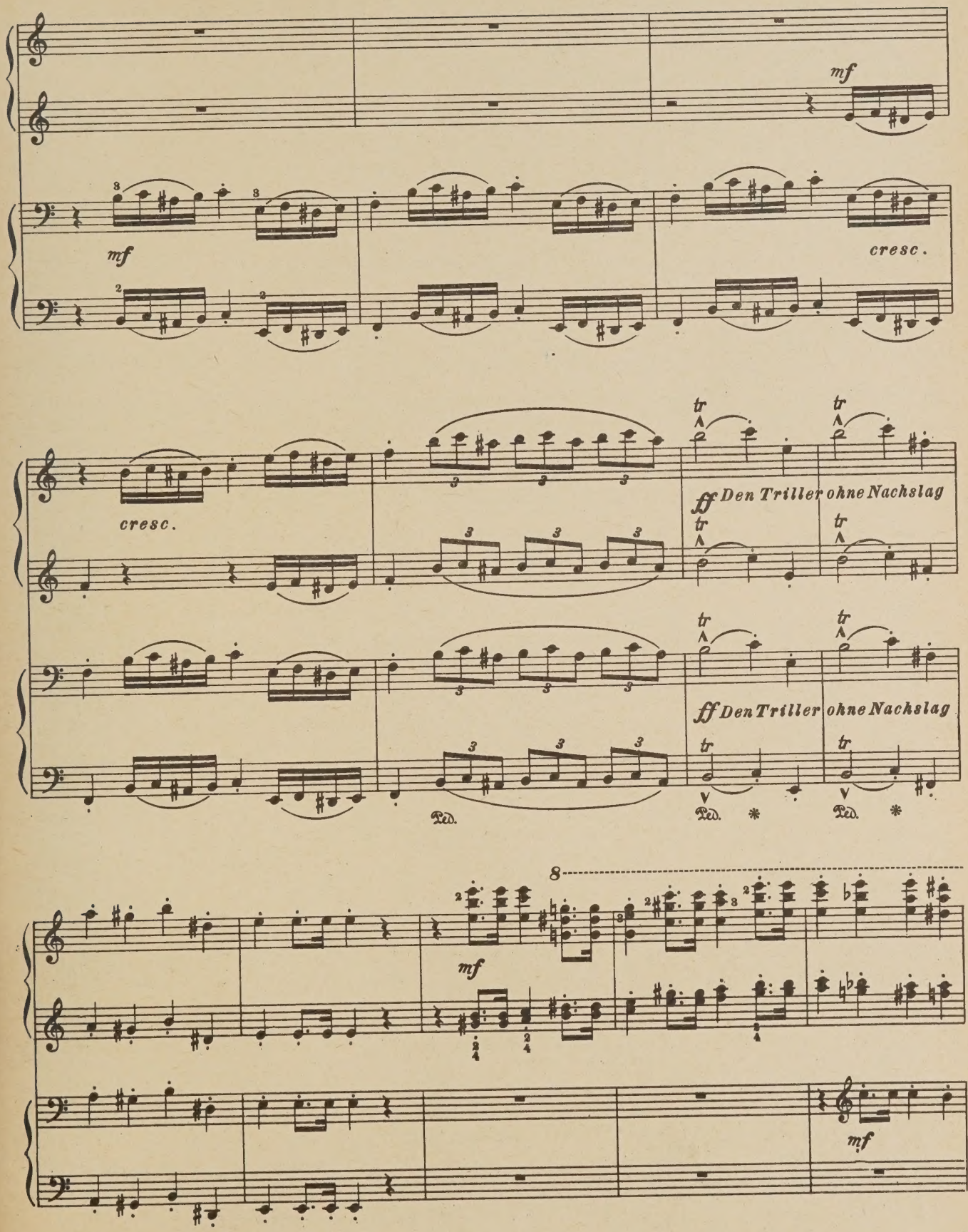

tr
2-3 tr
8
8
non legato
mp sempre ben staccato
Ped.
Ped.
Ped.
Ped.

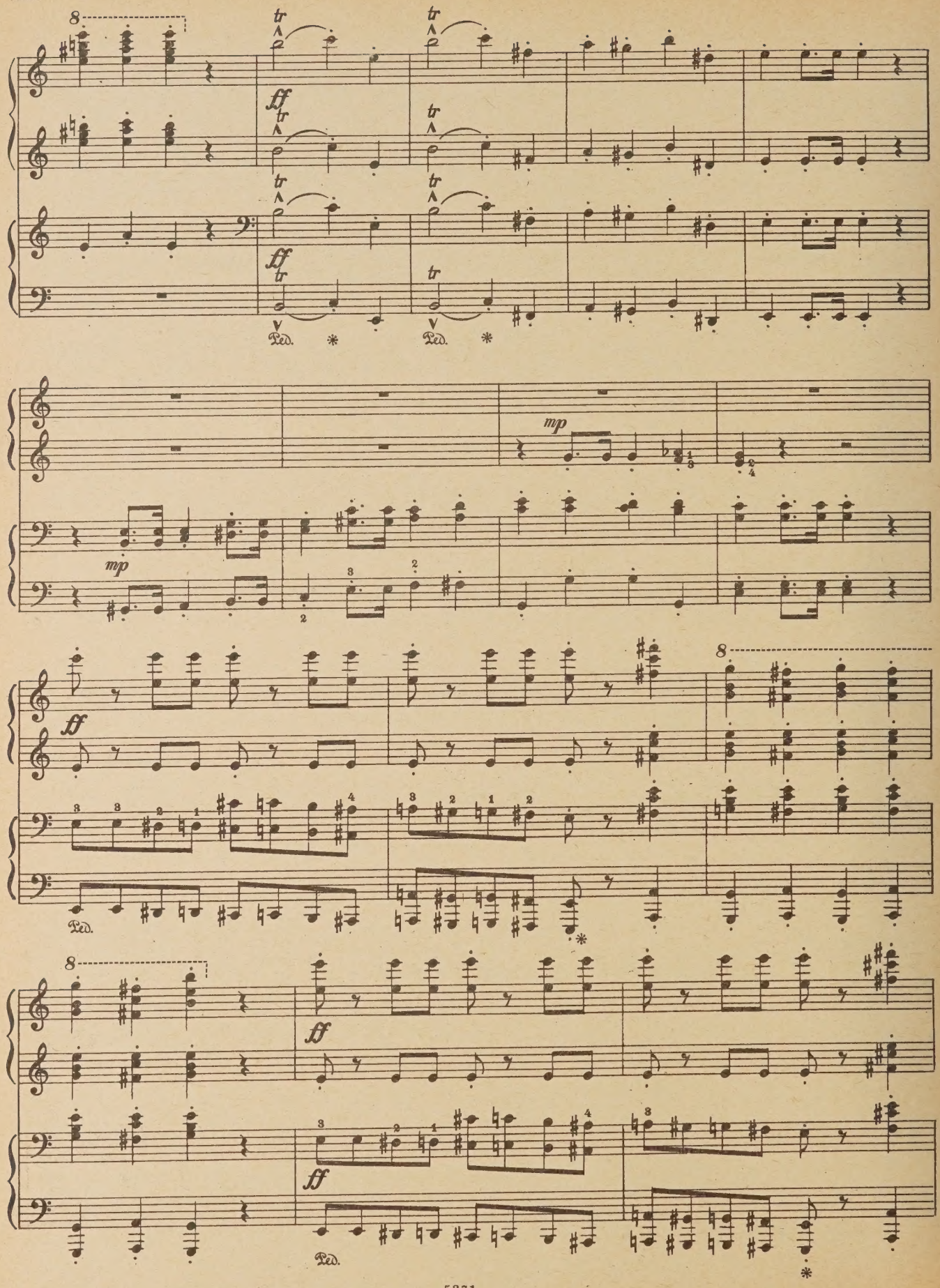

8
Ped.
Ped.
Ped.
Ped.
8
[simile]
8

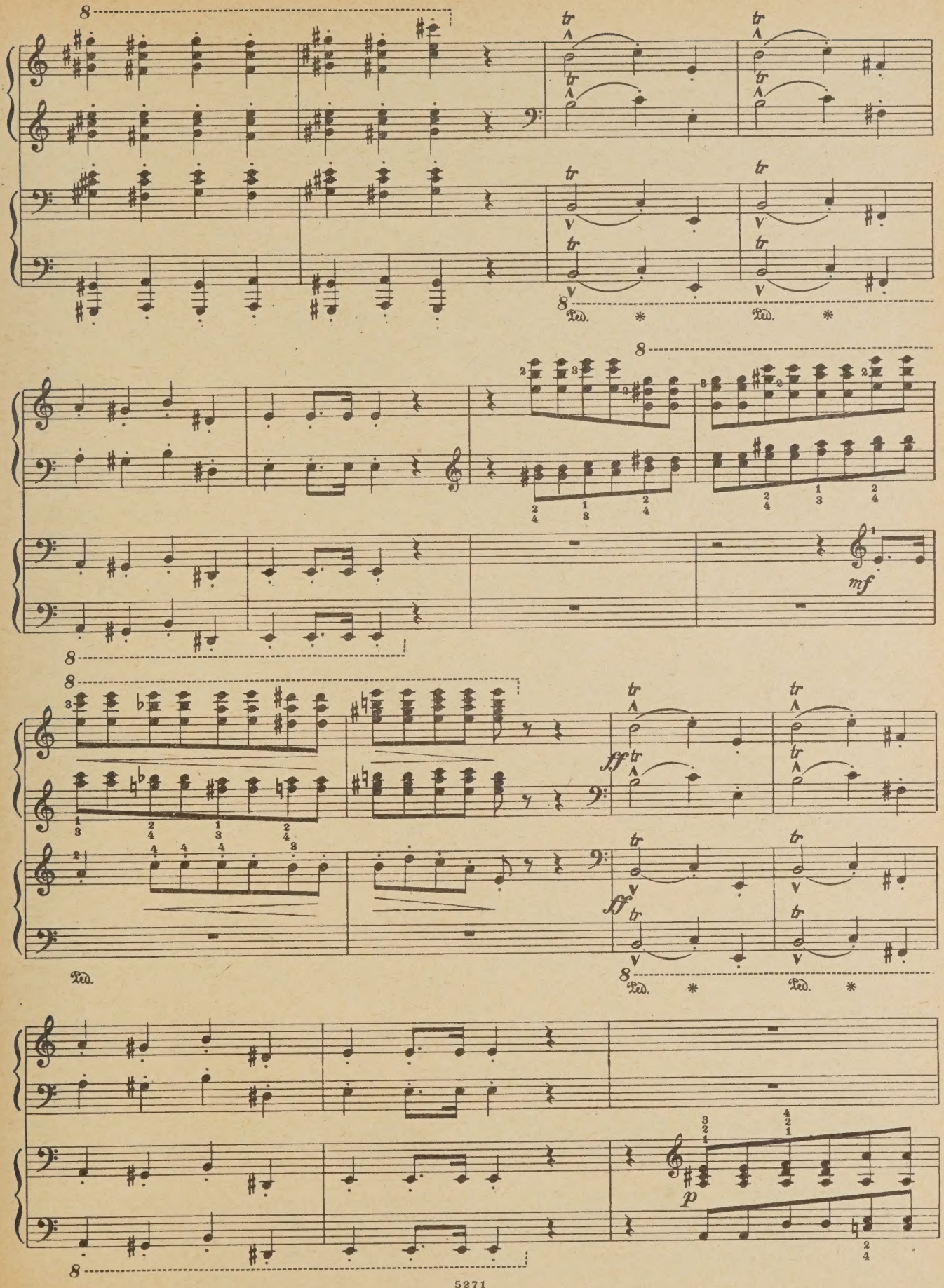

capriccioso
tr
2-1
Ped.
*
dim.
dim.
2-3
tr

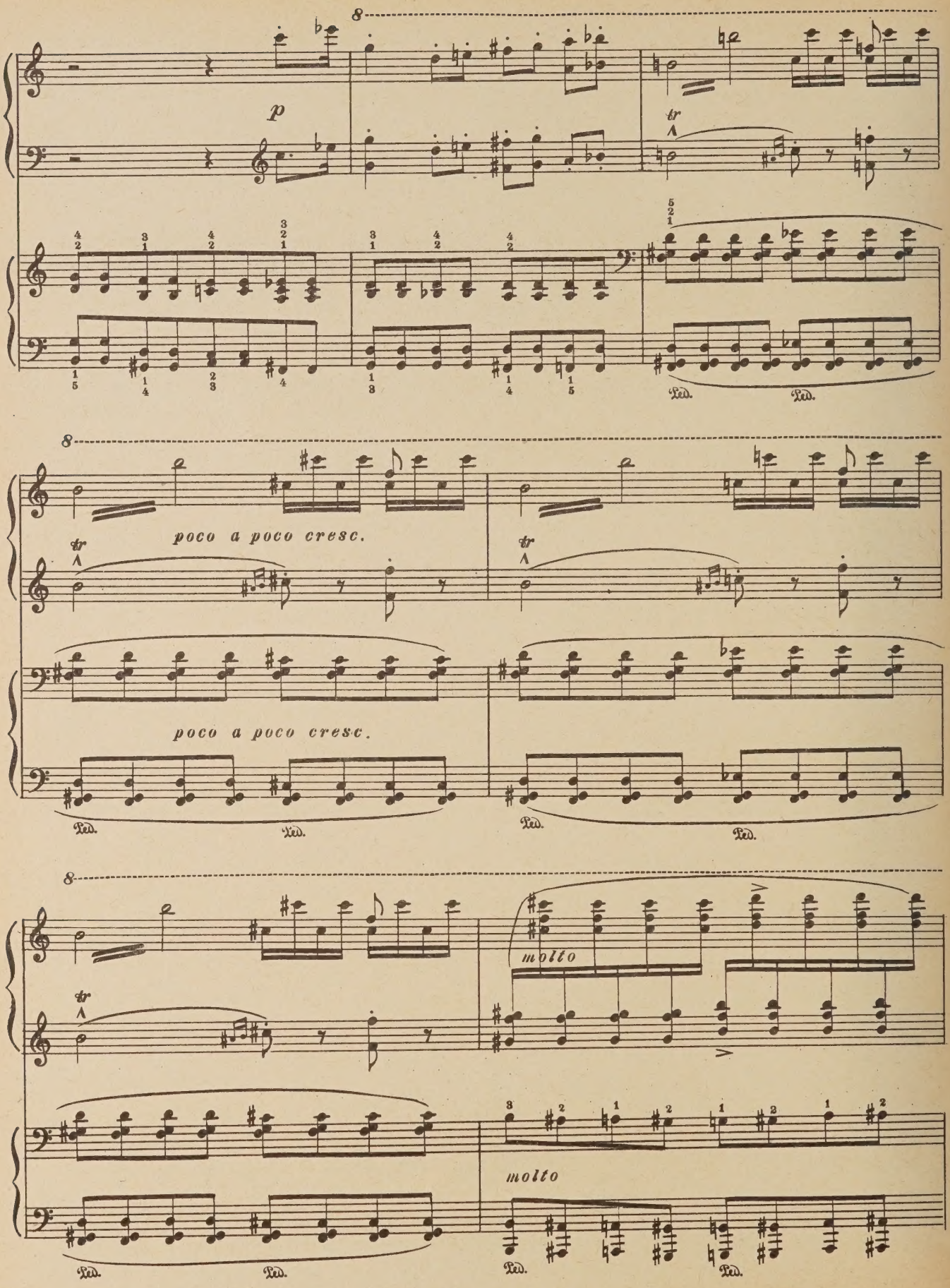

8
p
Ped.
Ped.
8
simile
sempre staccato
Ped.
Ped.
Ped.
Ped.
8
simile Ped.
8

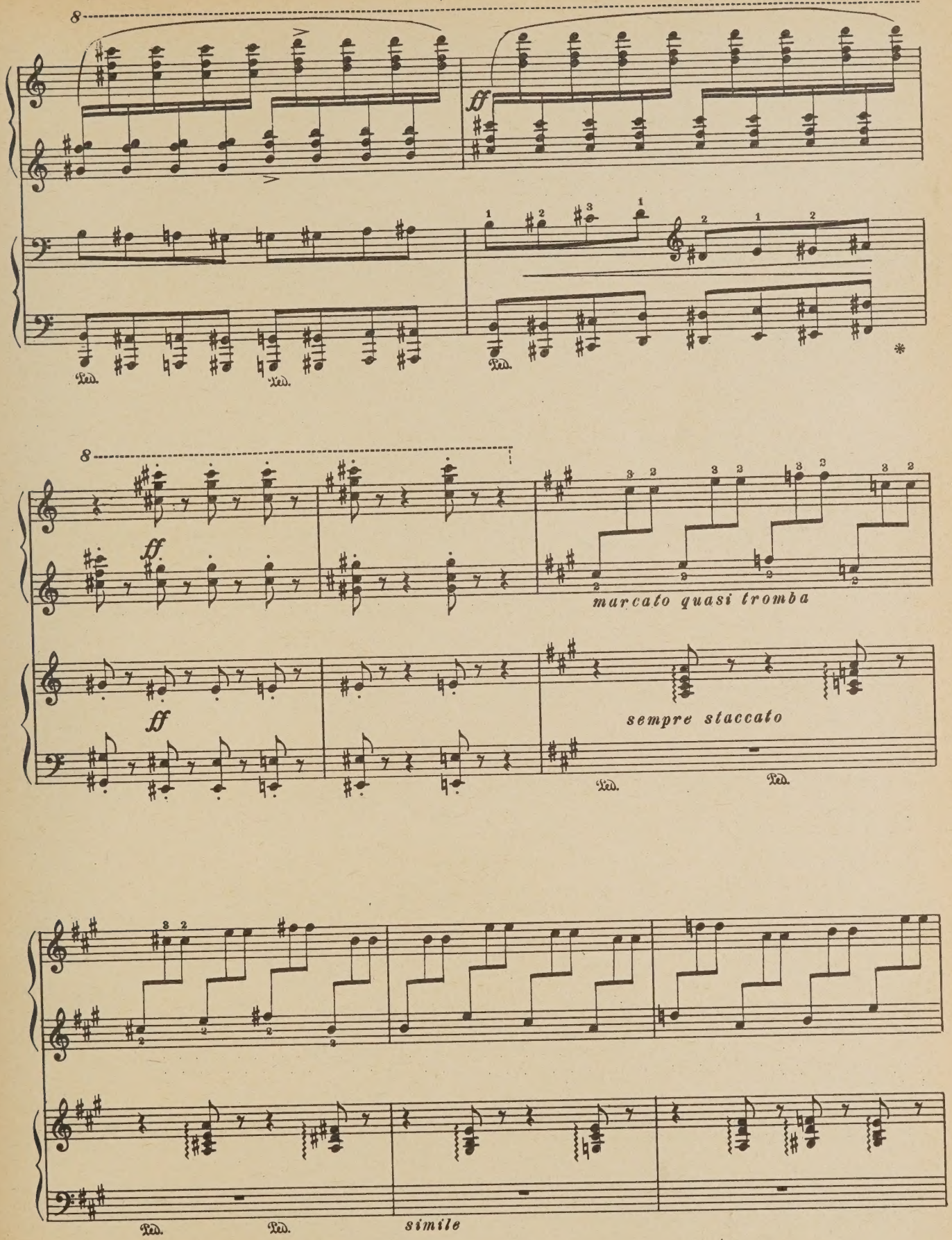

8
A
8
più cresc.
A
più cresc.
Ped.
8
ff
ff
*

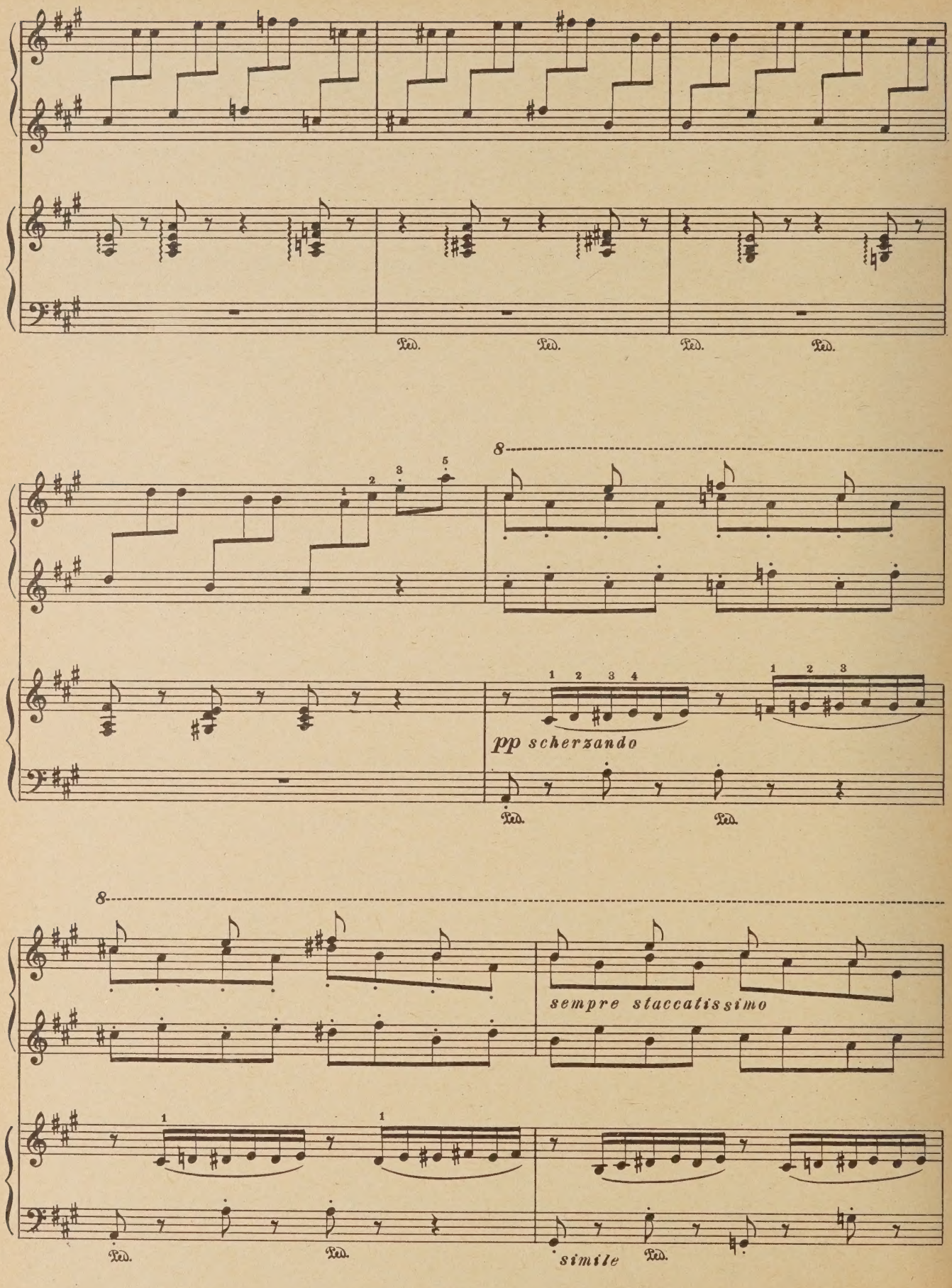

mf
mf
cresc.
cresc.
ff Den Triller ohne Nachschlag
ff Den Triller ohne Nachschlag
Ped.
Ped.
Ped.
8
mf
mf

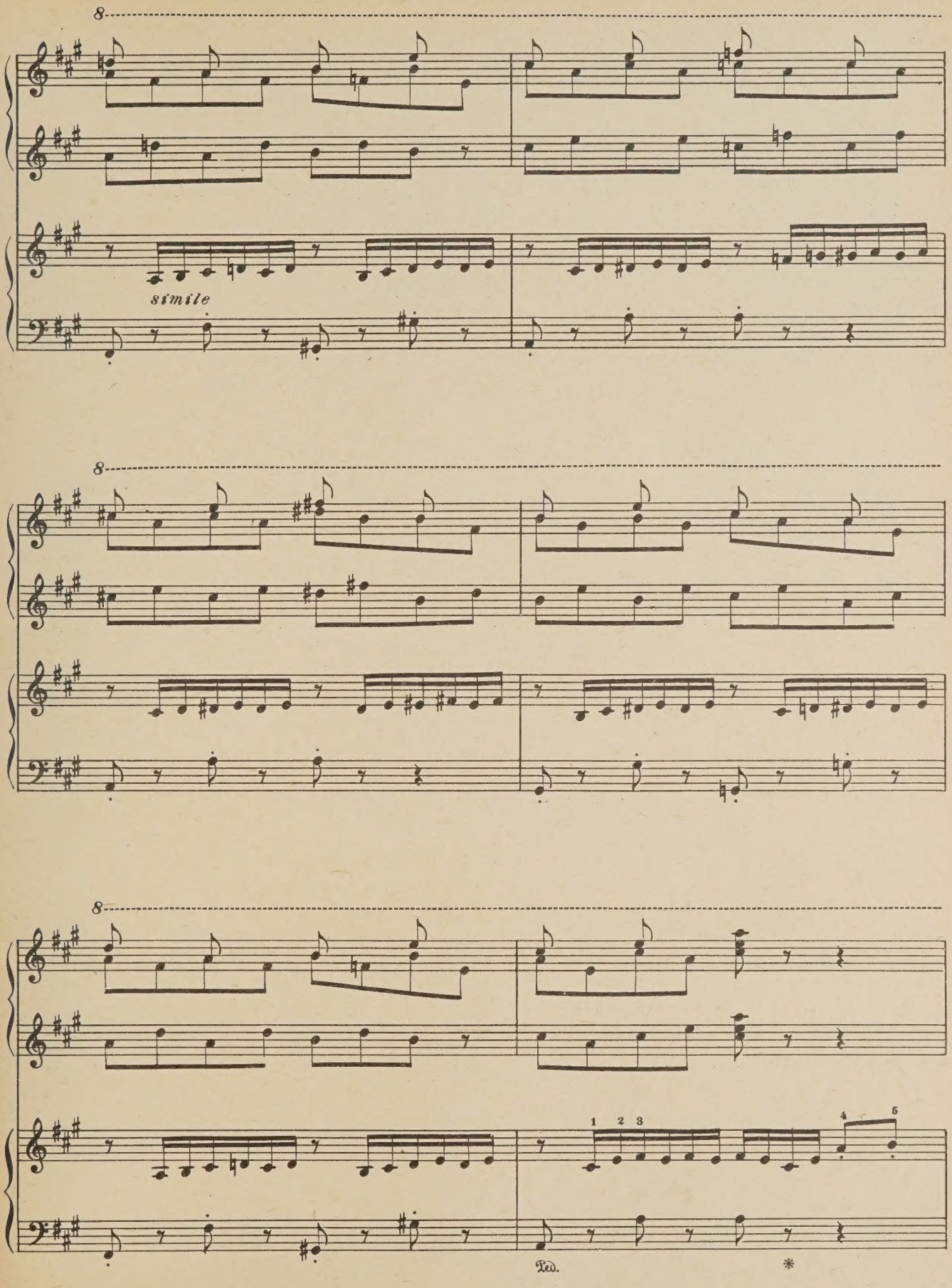

8
tr
ff
Ped.
mp
ff
Ped.
8
ff
ff
Ped.

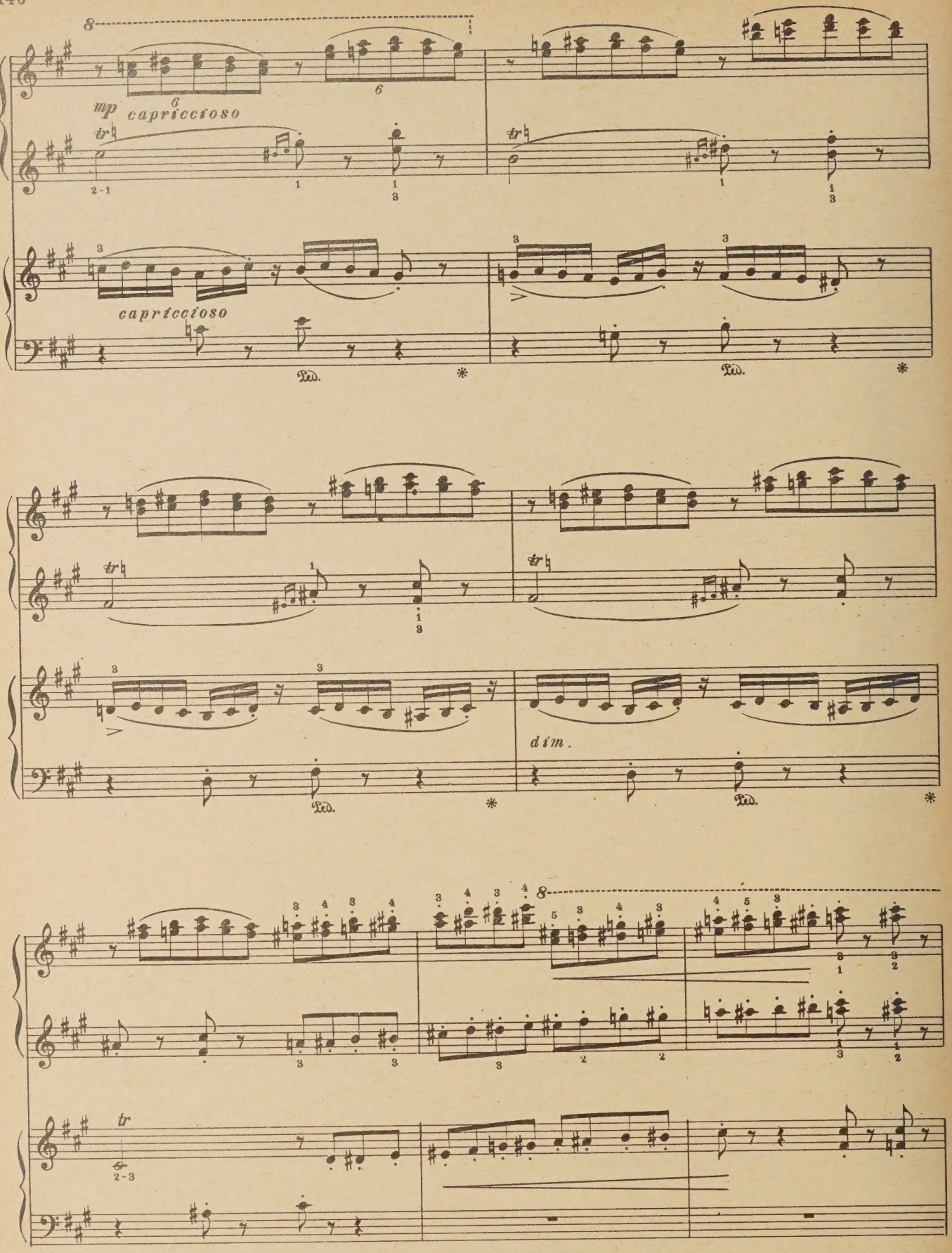

8
Ped. *
Ped. *
mf
ff
ff
Ped.
Ped. *
Ped. *
p

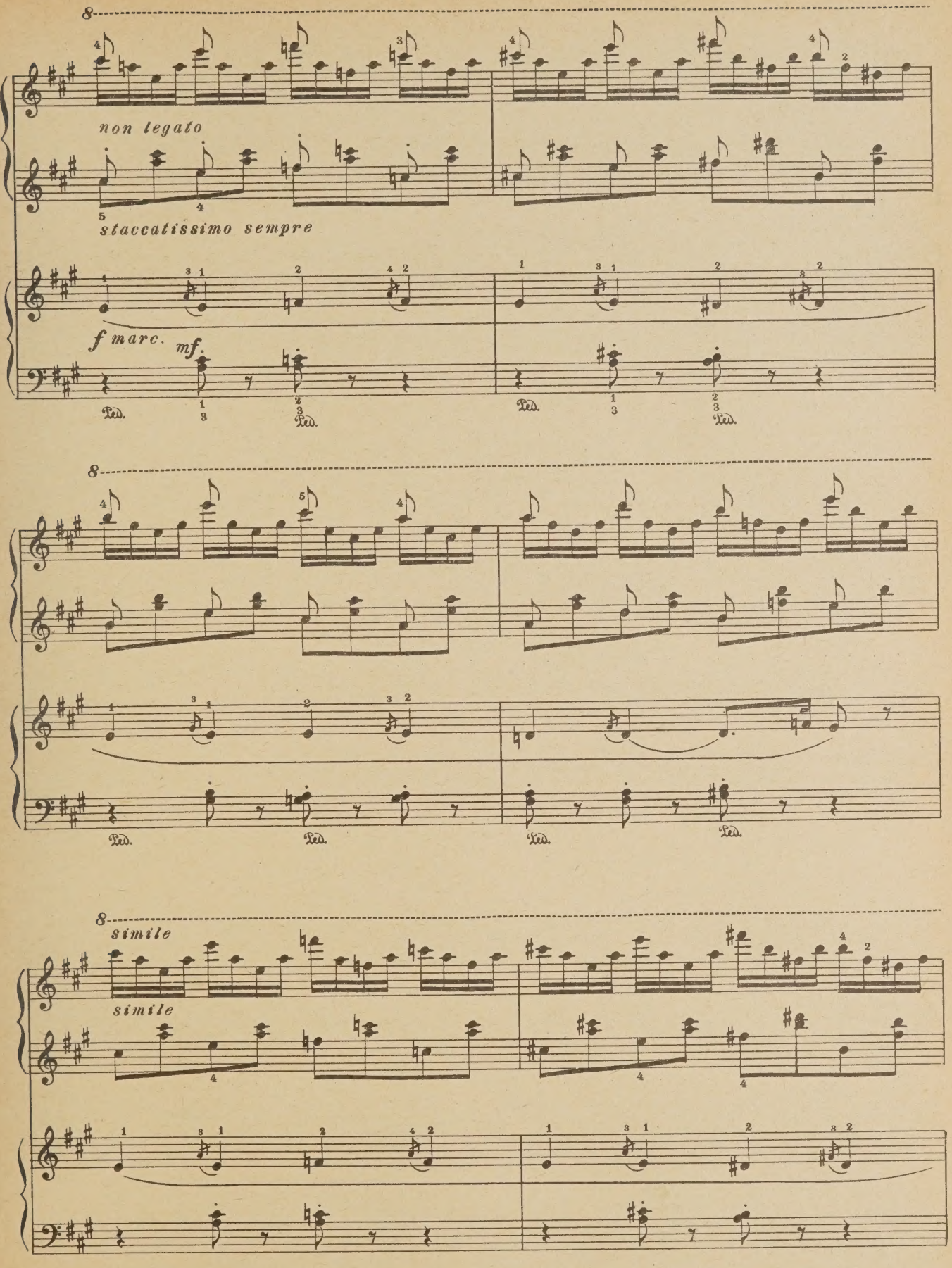

8
p
tr
Ped.
Ped.
8
tr
poco a poco cresc.
tr
poco a poco cresc.
Ped.
Ped.
Ped.
Ped.
8
tr
molto
molto
Ped.
Ped.
Ped.
Ped.

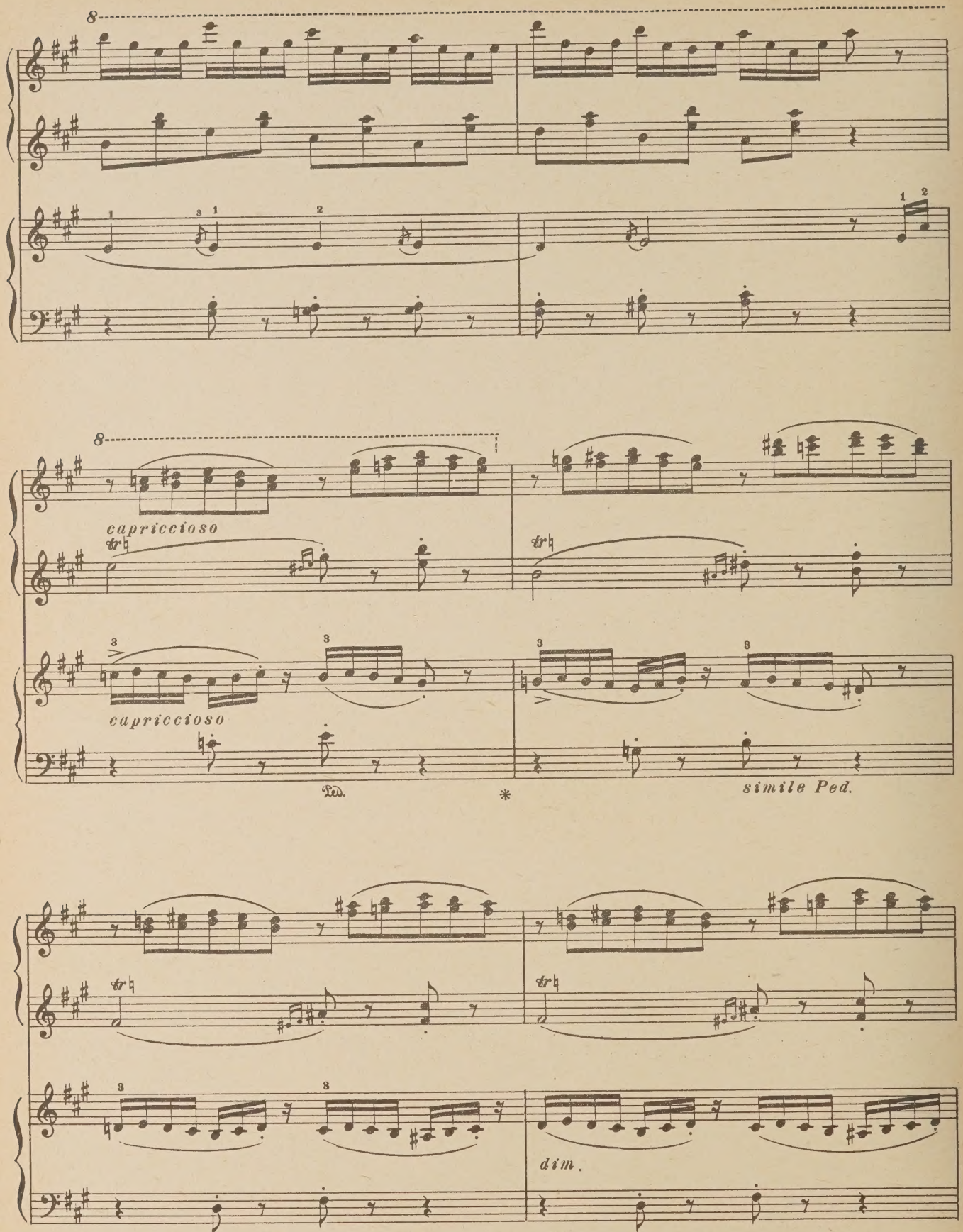

8
ff
Ped.
Ped.
Ped.
*
8
ff
ff
marcato quasi tromba
sempre staccato
Ped.
Ped.
Ped.
Ped.
simile

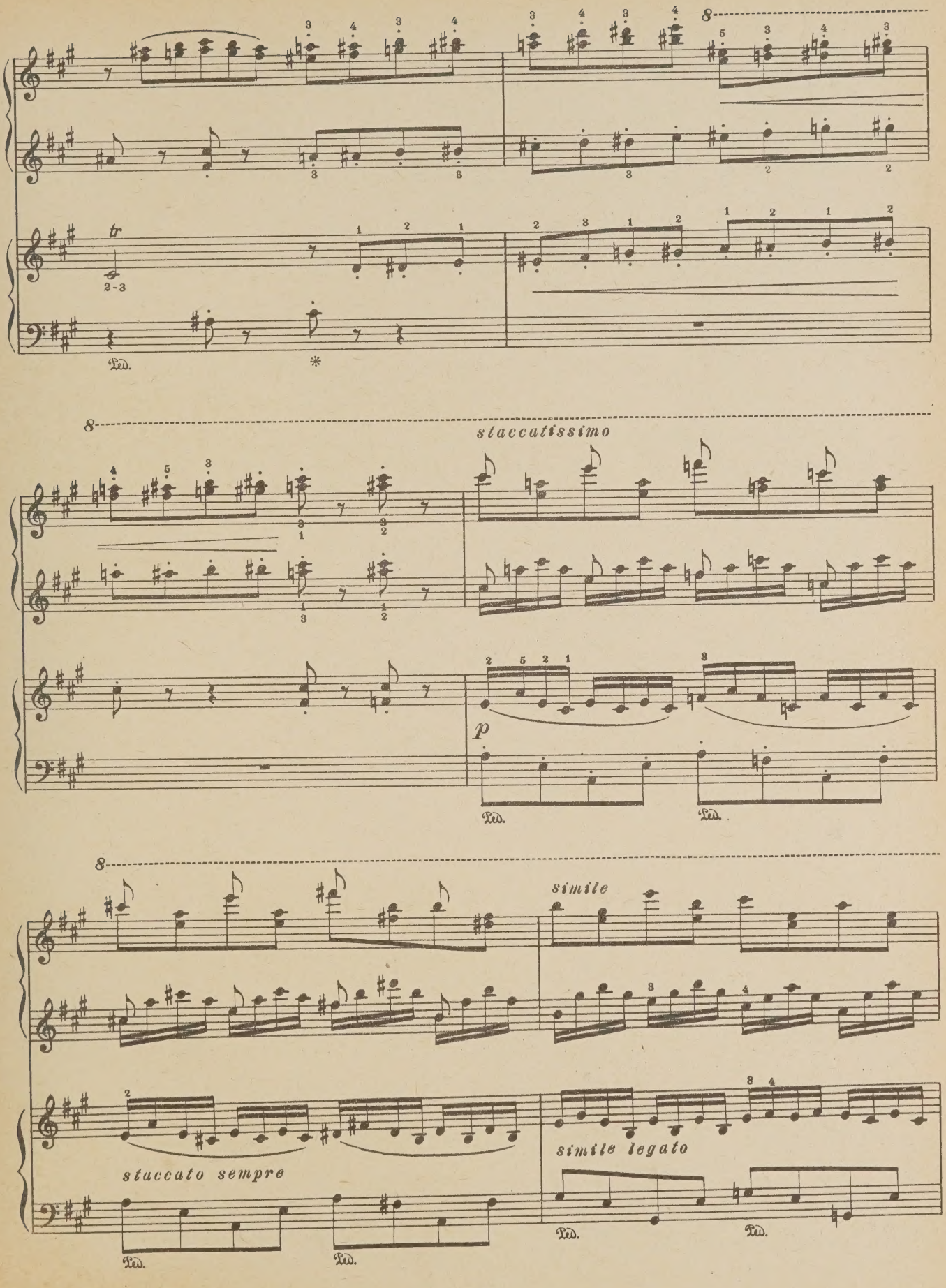

Ped.
Ped.
Ped.
Ped.
8
pp scherzando
Ped.
Ped.
8
sempre staccatissimo
Ped.
Ped.
simile
Ped.

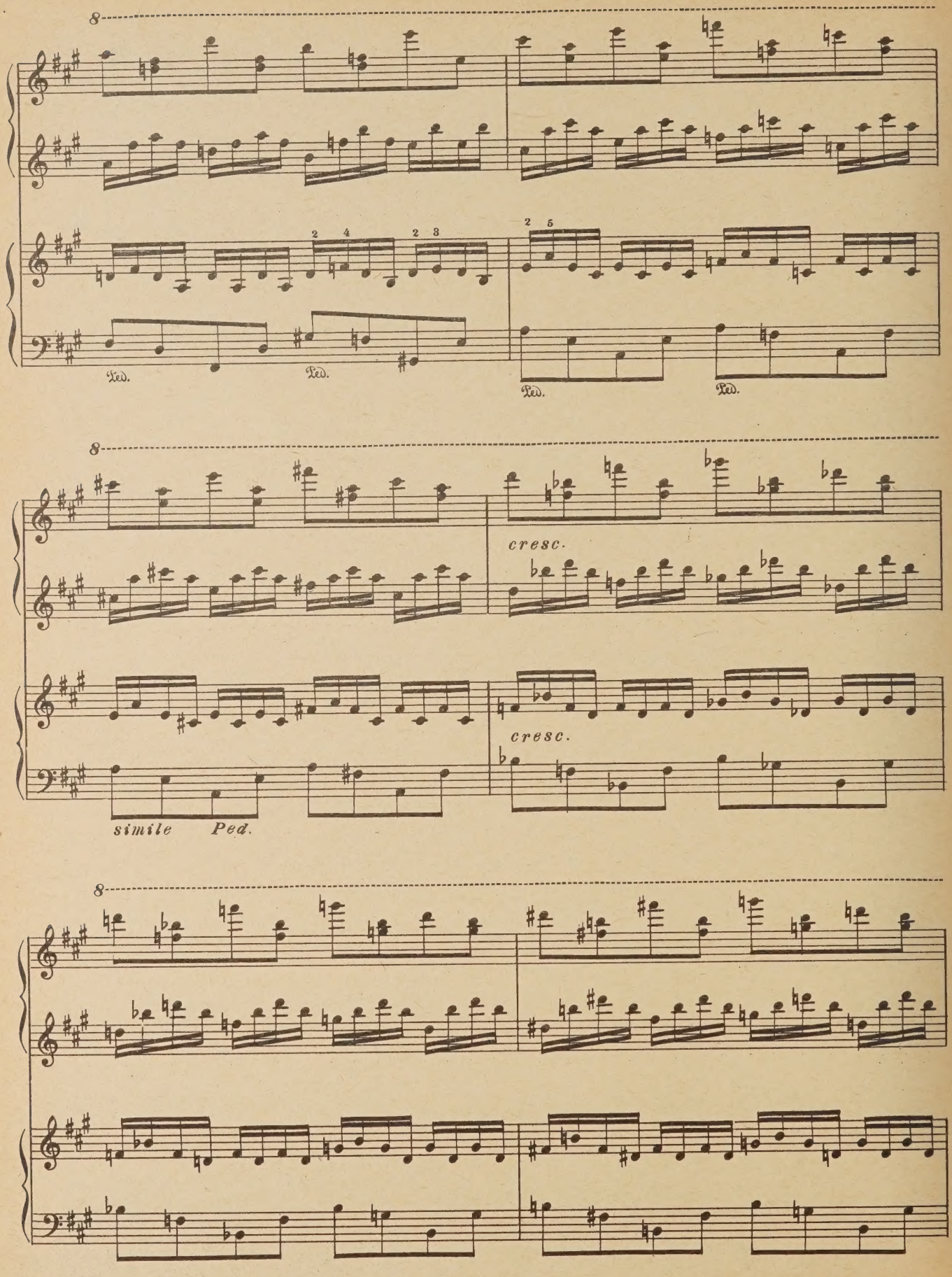

8
simile
8
8
1 2 3
4 5
Ped.
*

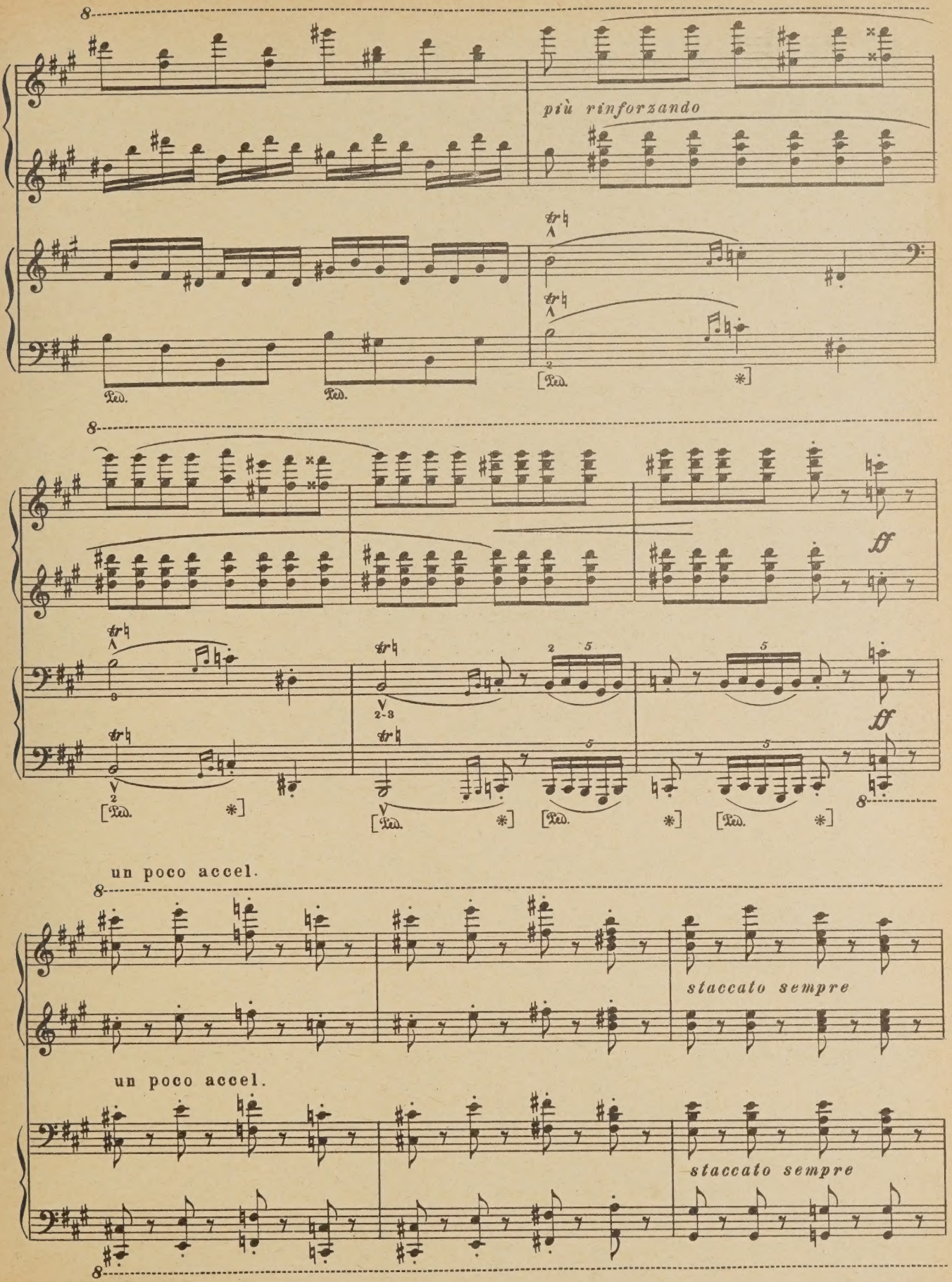

8
mp capriccioso
capriccioso
dim.

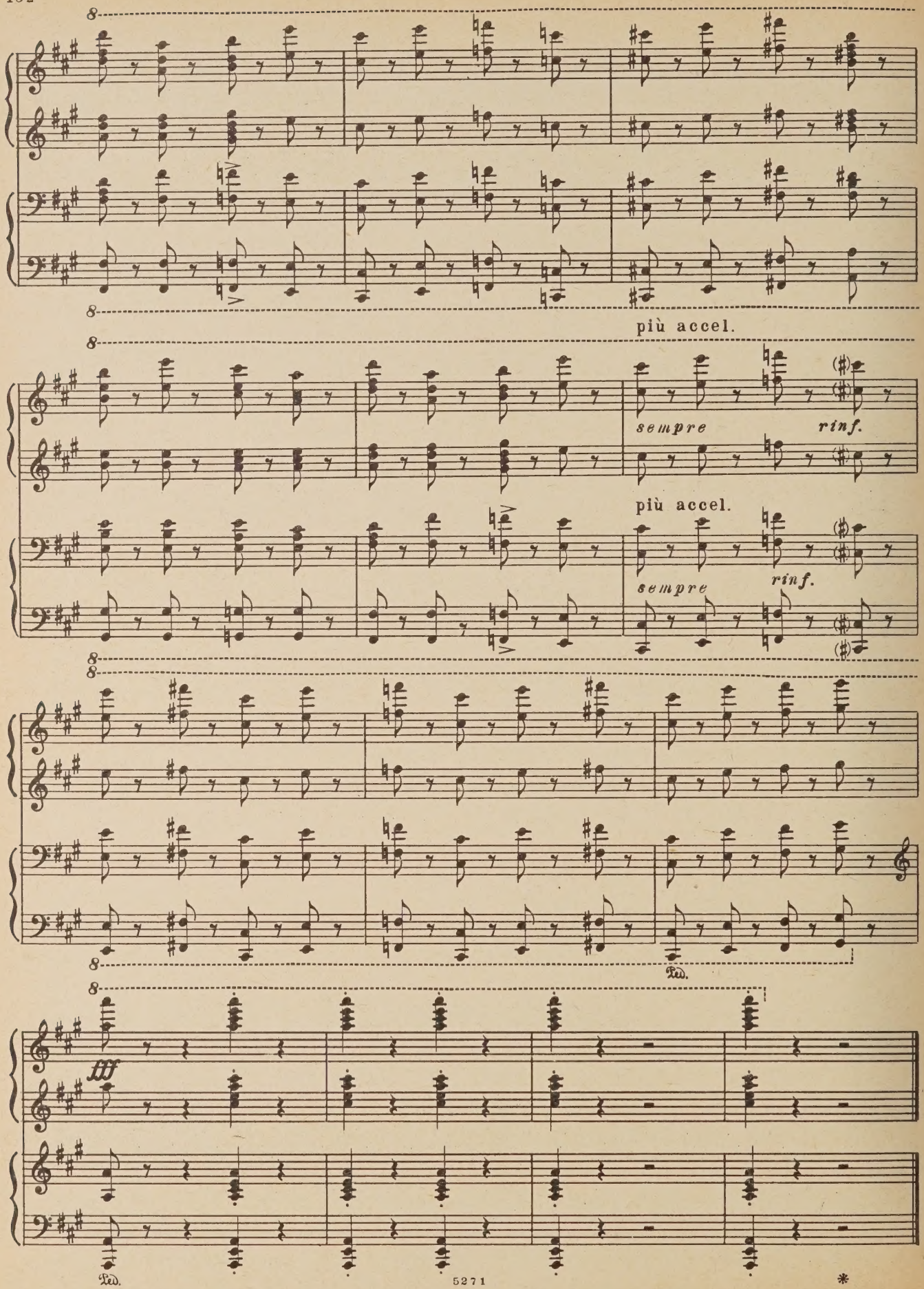

8
non legato
staccatissimo sempre
f marc.
mf
Ped.
8
Ped.
8
simile
simile


8
capriccioso
tr
capriccioso
Ped.
*
simile Ped.
tr
tr
dim.


staccatissimo
p
simile
staccato sempre
simile legato
Ped.


8
2 4
2 3
2 5
Ped.
Ped.
Ped.
Ped.
8
cresc.
cresc.
simile
Ped.
8


più rinforzando
ff
ff
un poco accel.
staccato sempre
un poco accel.
staccato sempre


più accel.
sempre
rinf.
più accel.
sempre
rinf.
fff
Ped.
Ped.
*

ПРИЛОЖЕНИЕ

ФАНТАЗИЯ И ФУГА

на хорал "AD NOS, AD SALUTAREM UNDAM"

Свободная обработка для фортепиано

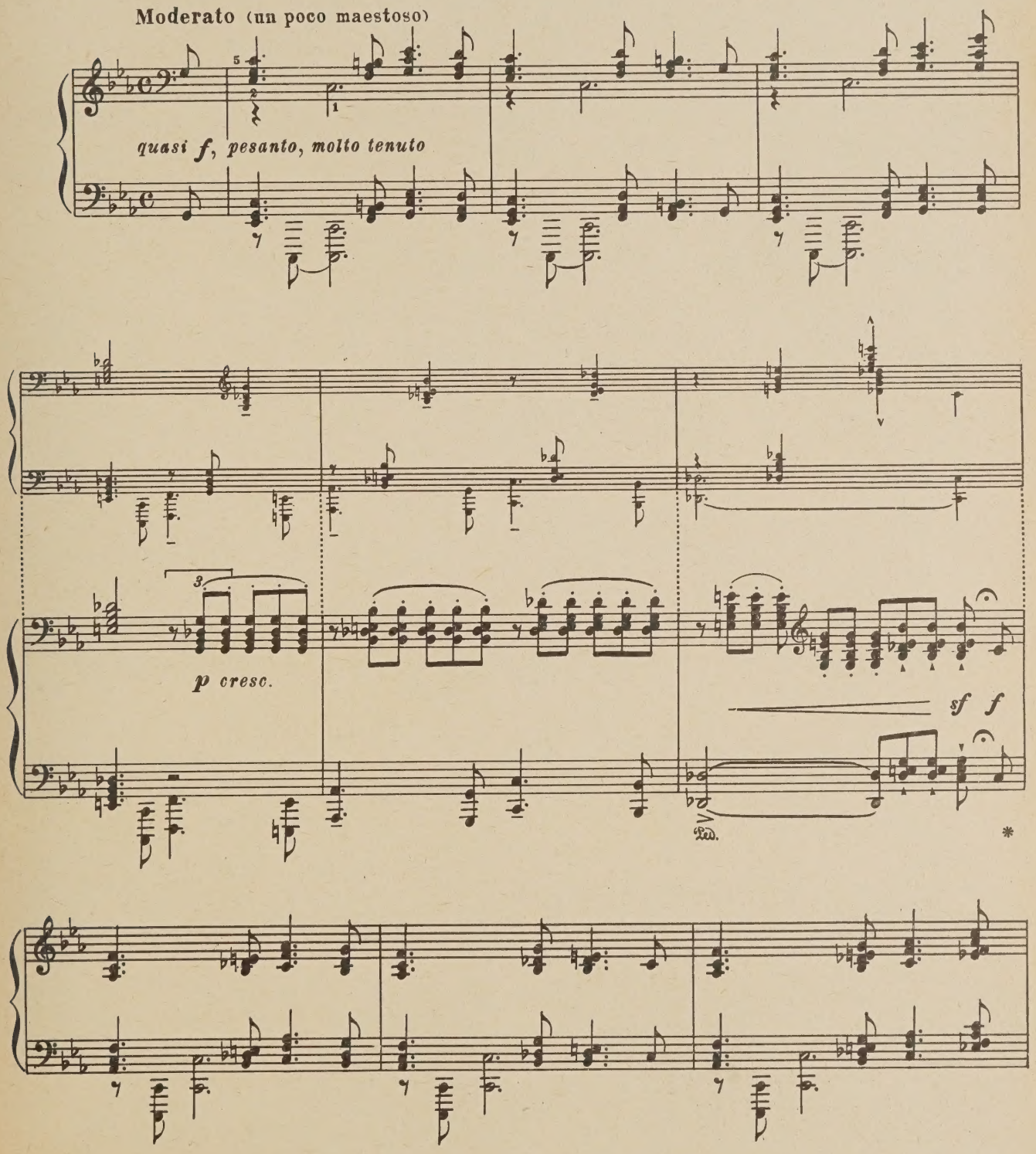
ФЕРРУЧЧО БУЗОНИ

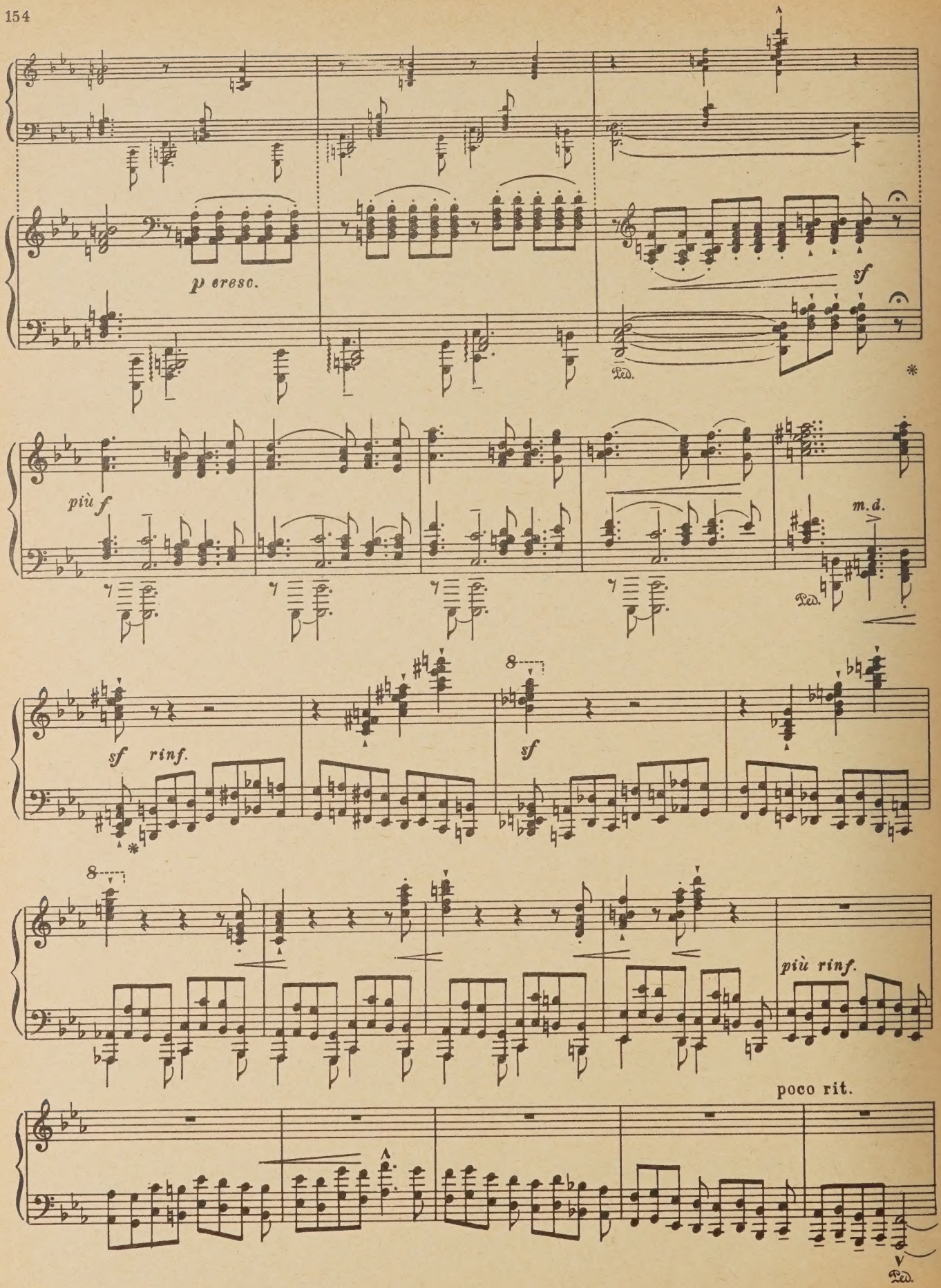
FANTASIE UND FUGE

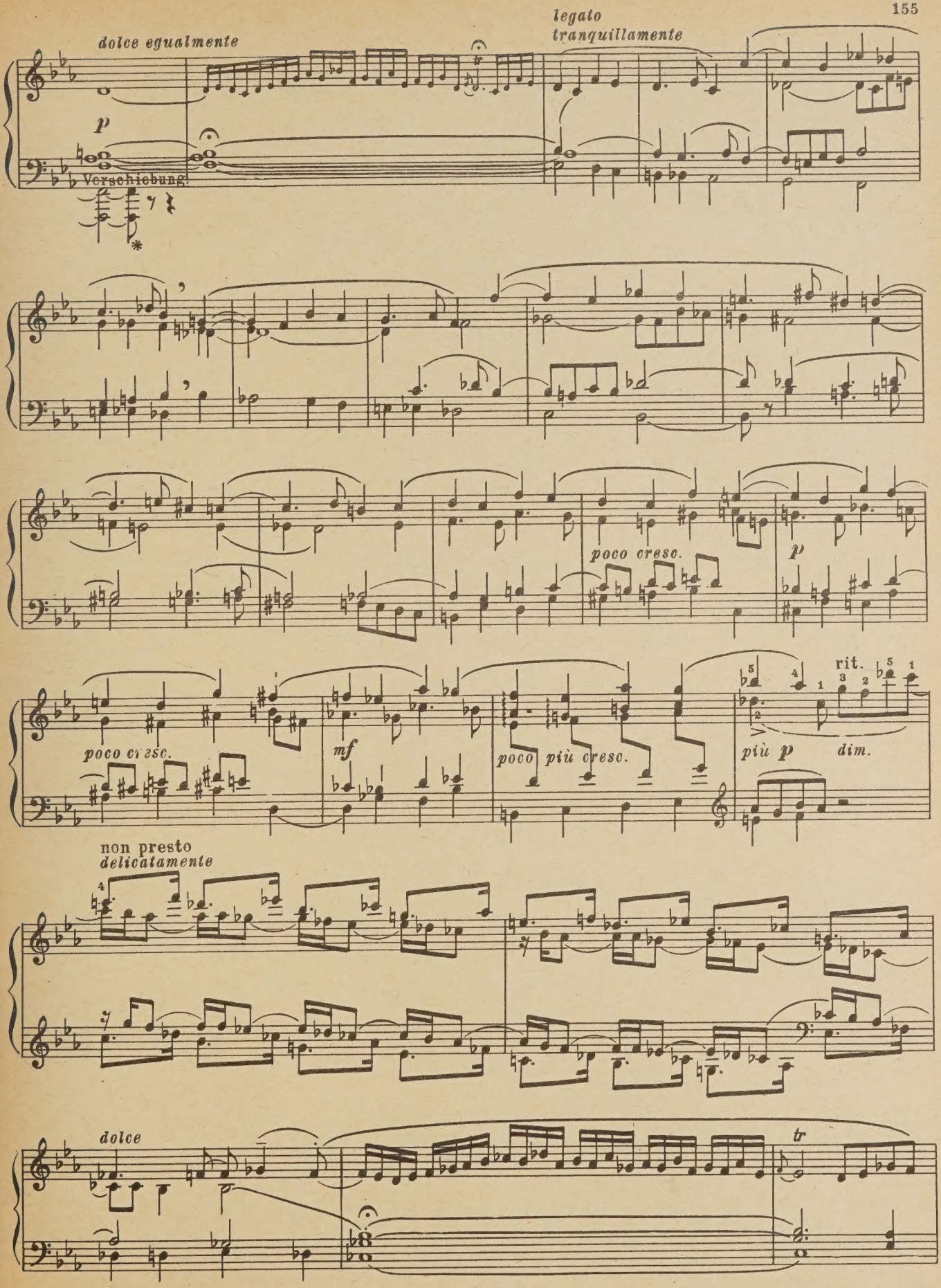
über den Choral "AD NOS, AD SALUTAREM UNDAM"

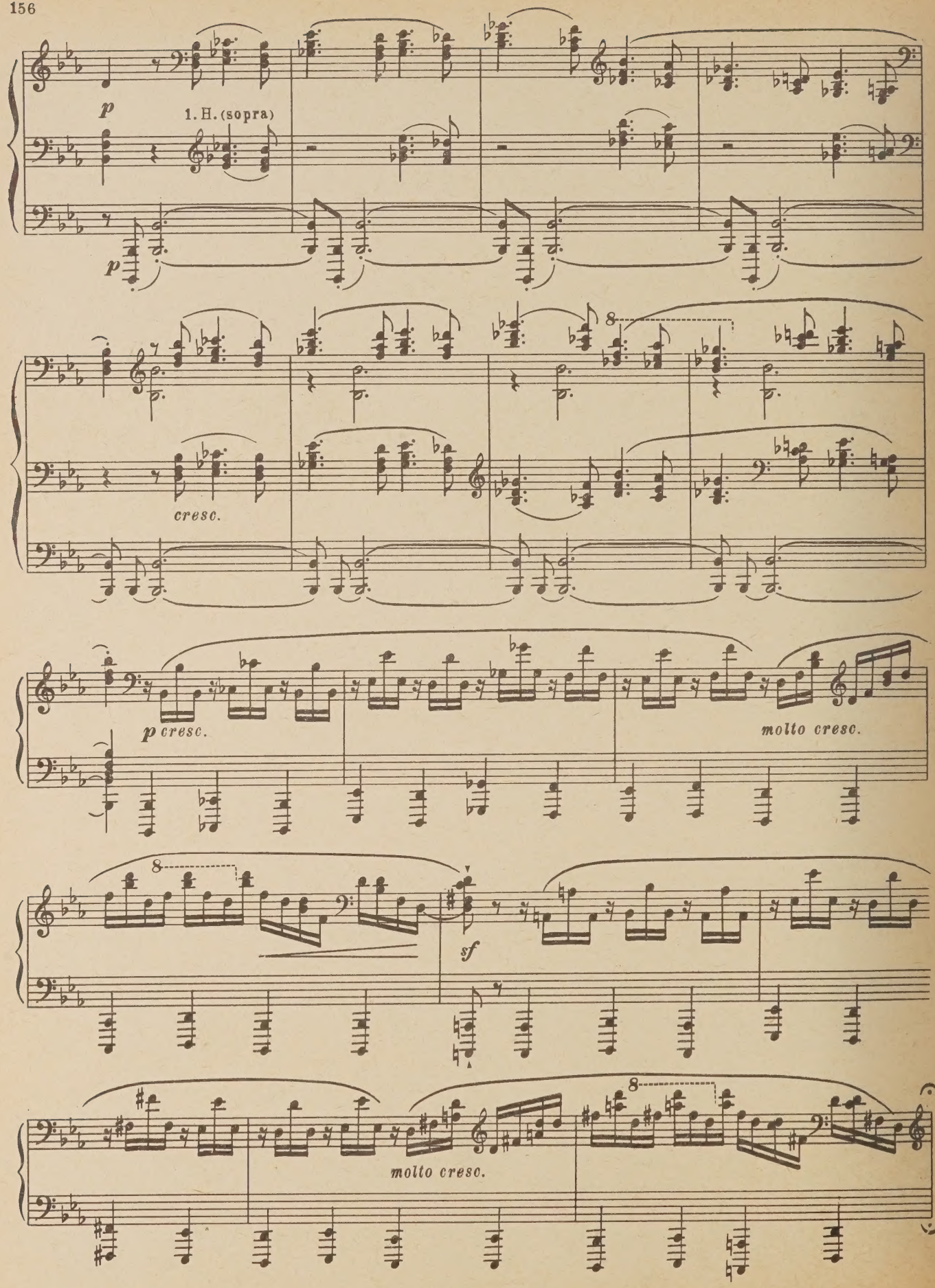
Für Pianoforte frei übertragen

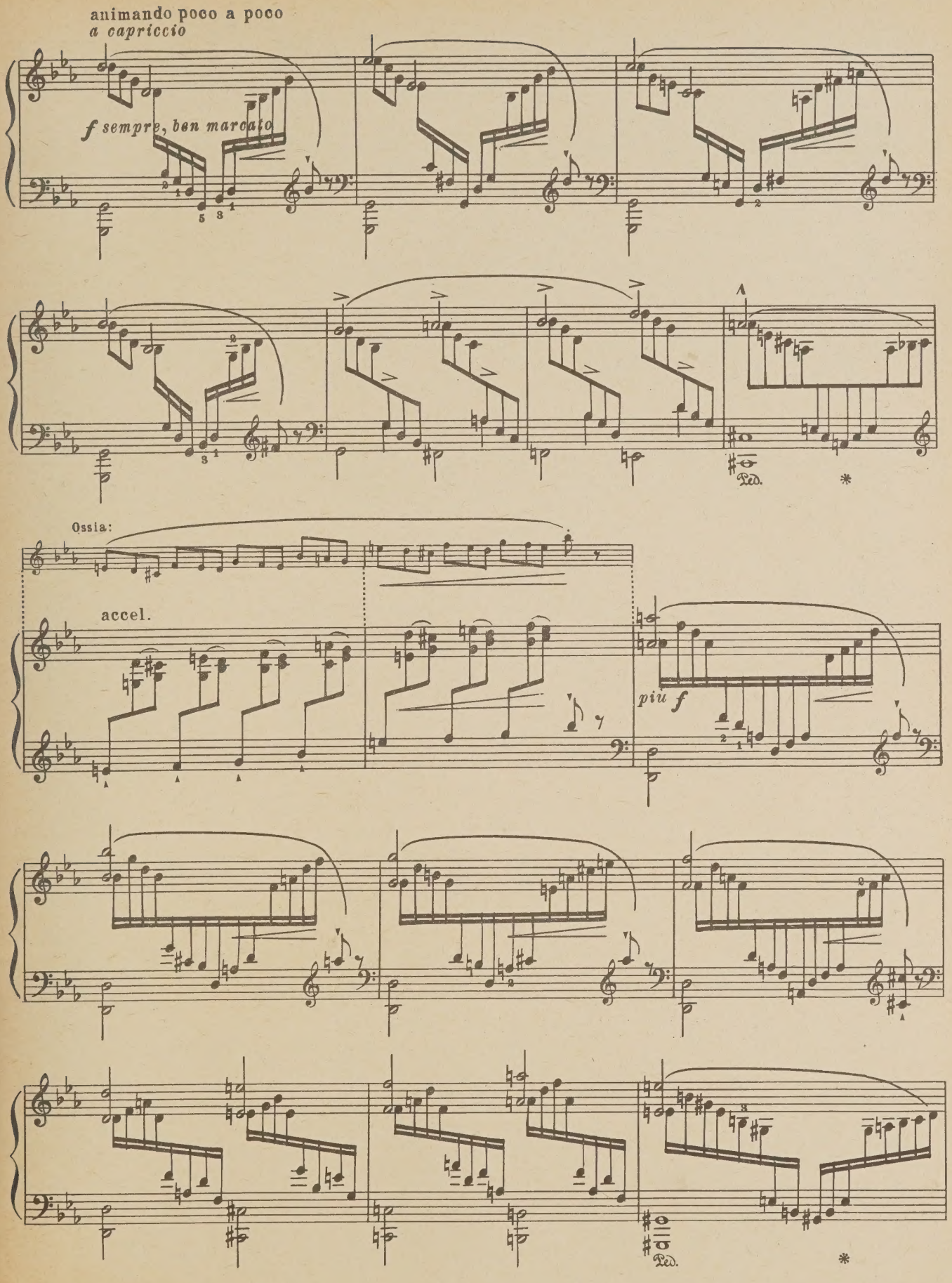
von FERRUCCIO B. BUSONI

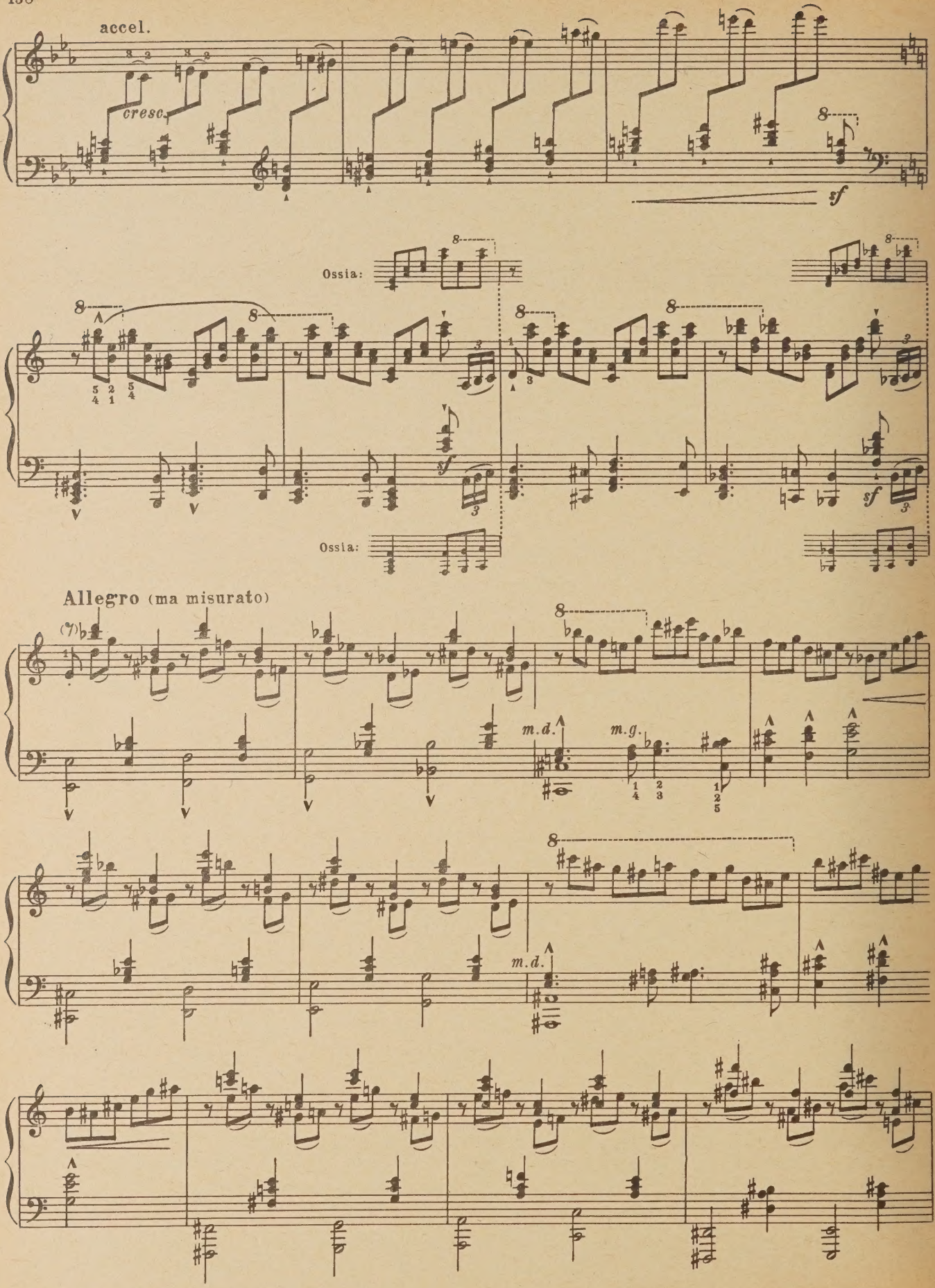


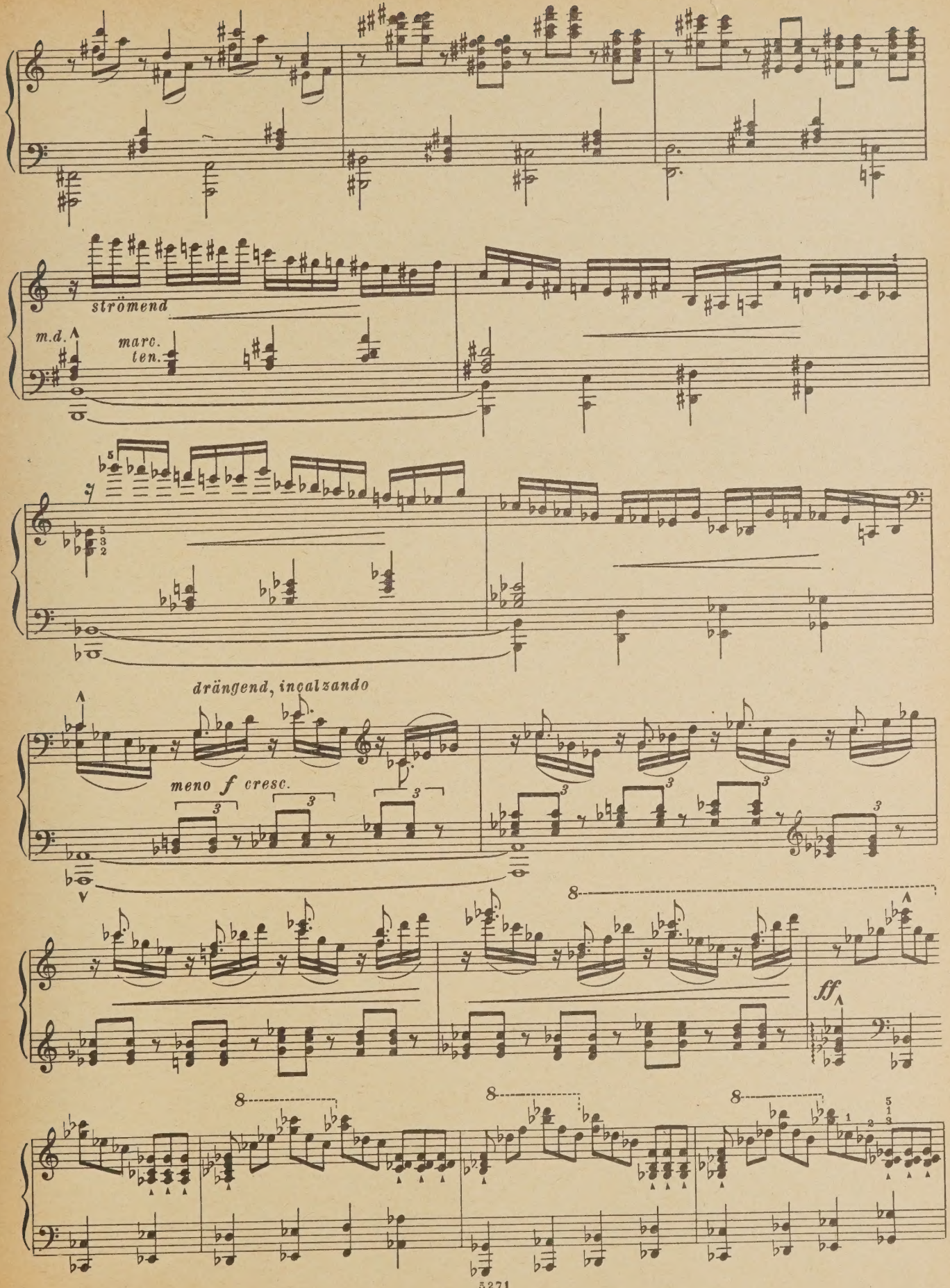

p cresc.
sf
Ped.
più f
m.d.
Ped.
sf rinf.
sf
più rinf.
poco rit.
Ped.

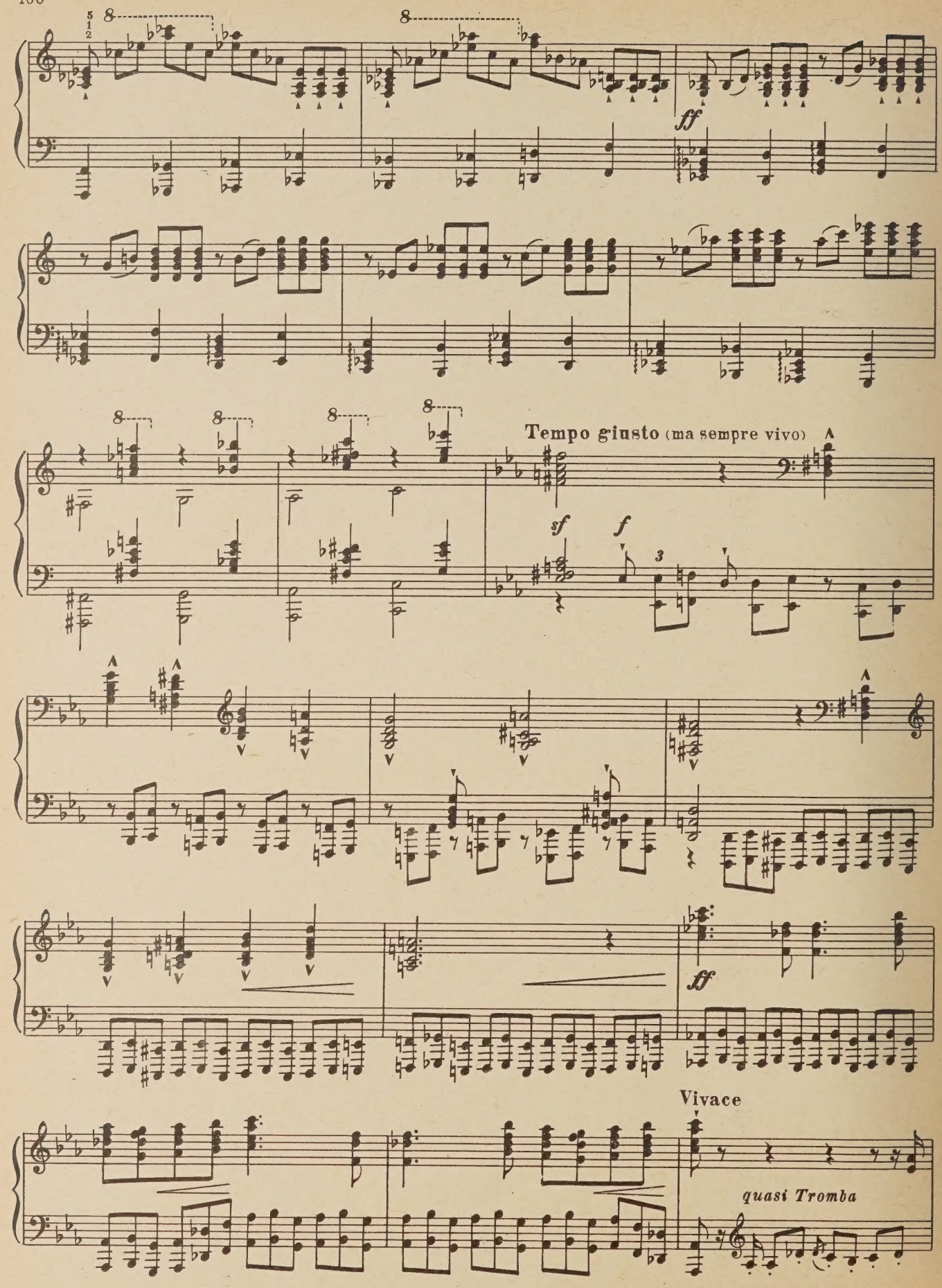

dolce egualmente
legato
tranquillamente
p
Verschiebung
poco cresc.
p
poco cresc.
mf
poco più cresc.
più p
dim.
rit.
non presto
delicatamente
dolce
tr

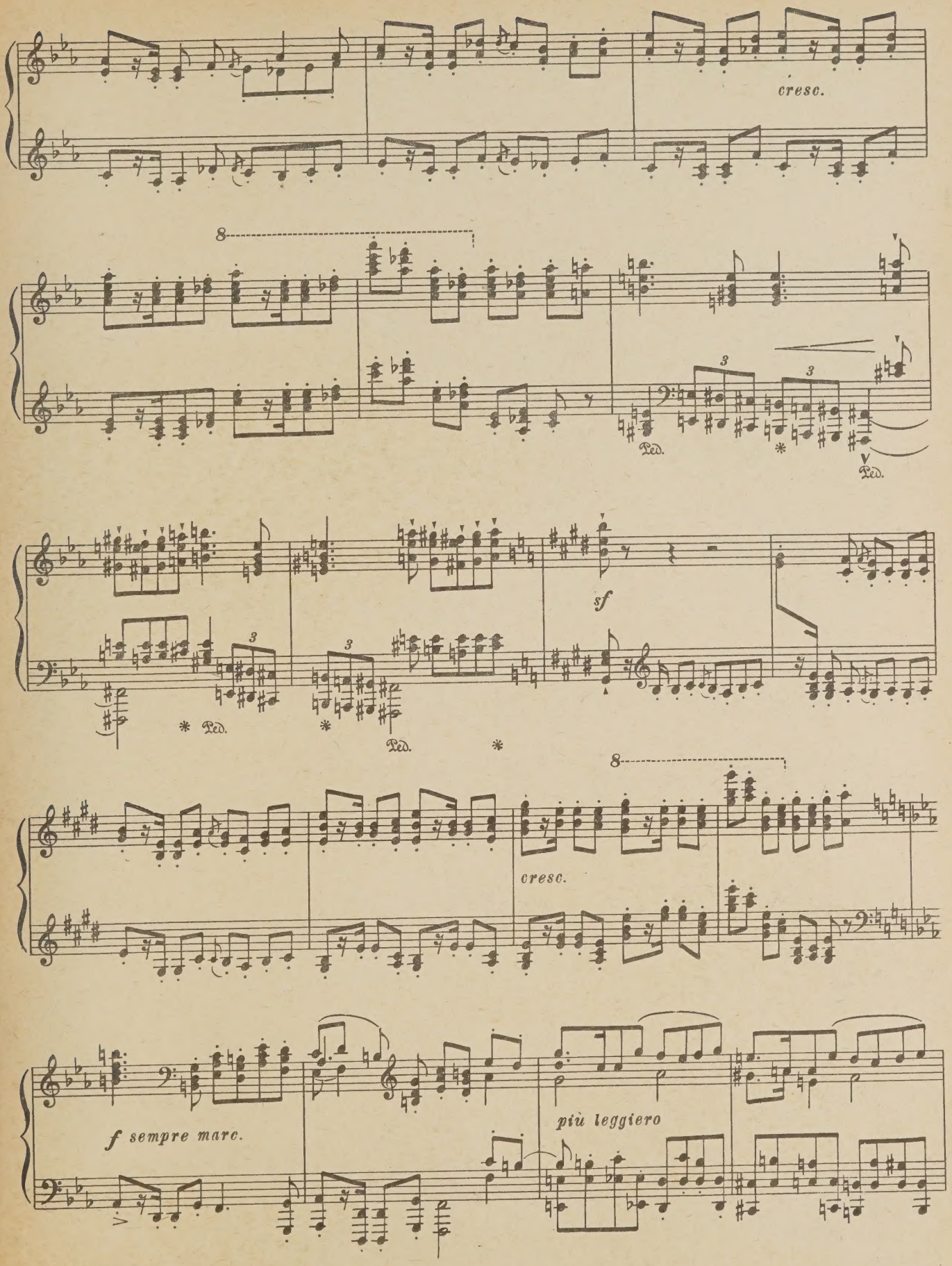

p
1. H. (sopra)
p
cresc.
p cresc.
molto cresc.
sf
molto cresc.

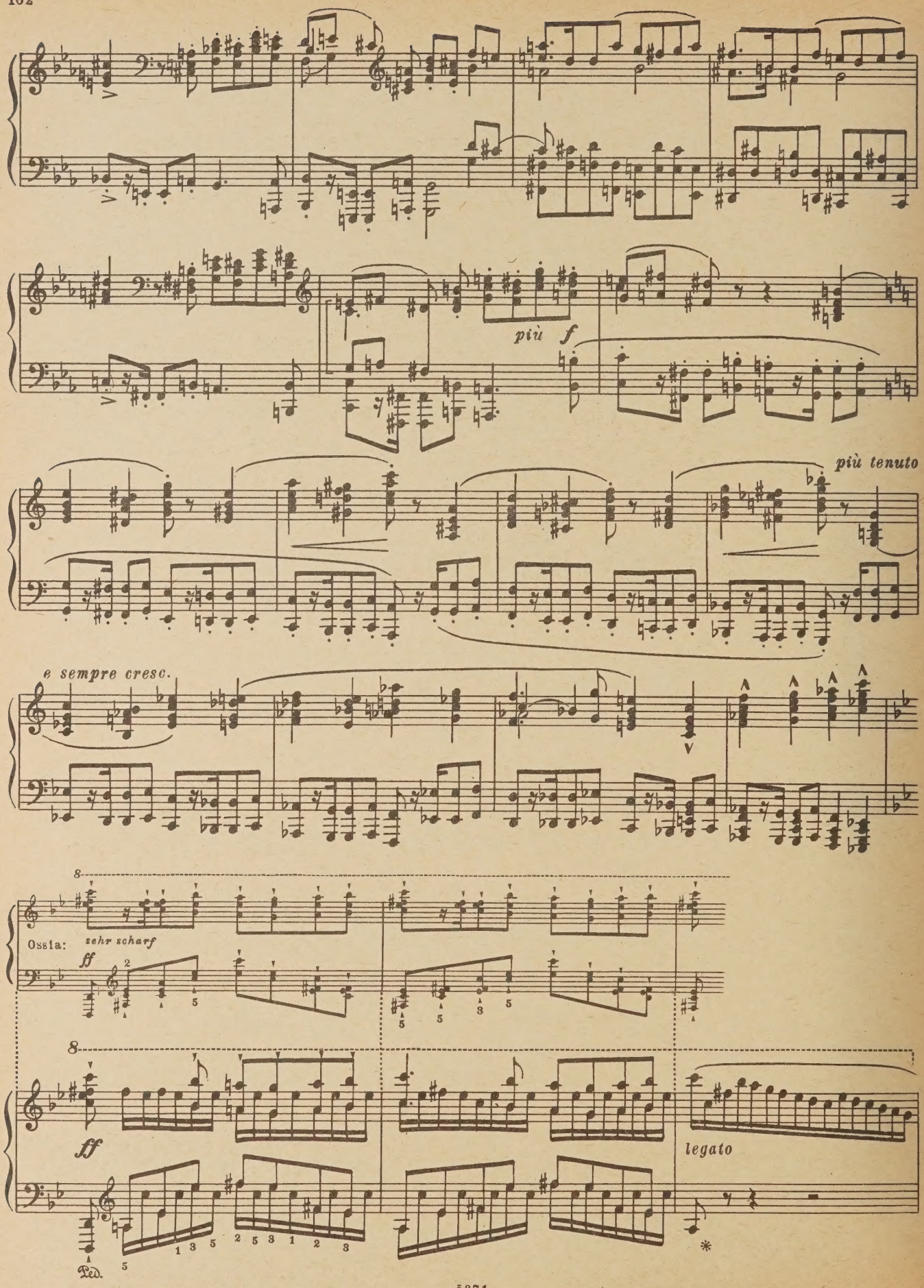

animando poco a poco
a capriccio
f sempre, ben marcato
Ped.
*
Ossia:
accel.
più f
Ped.
*

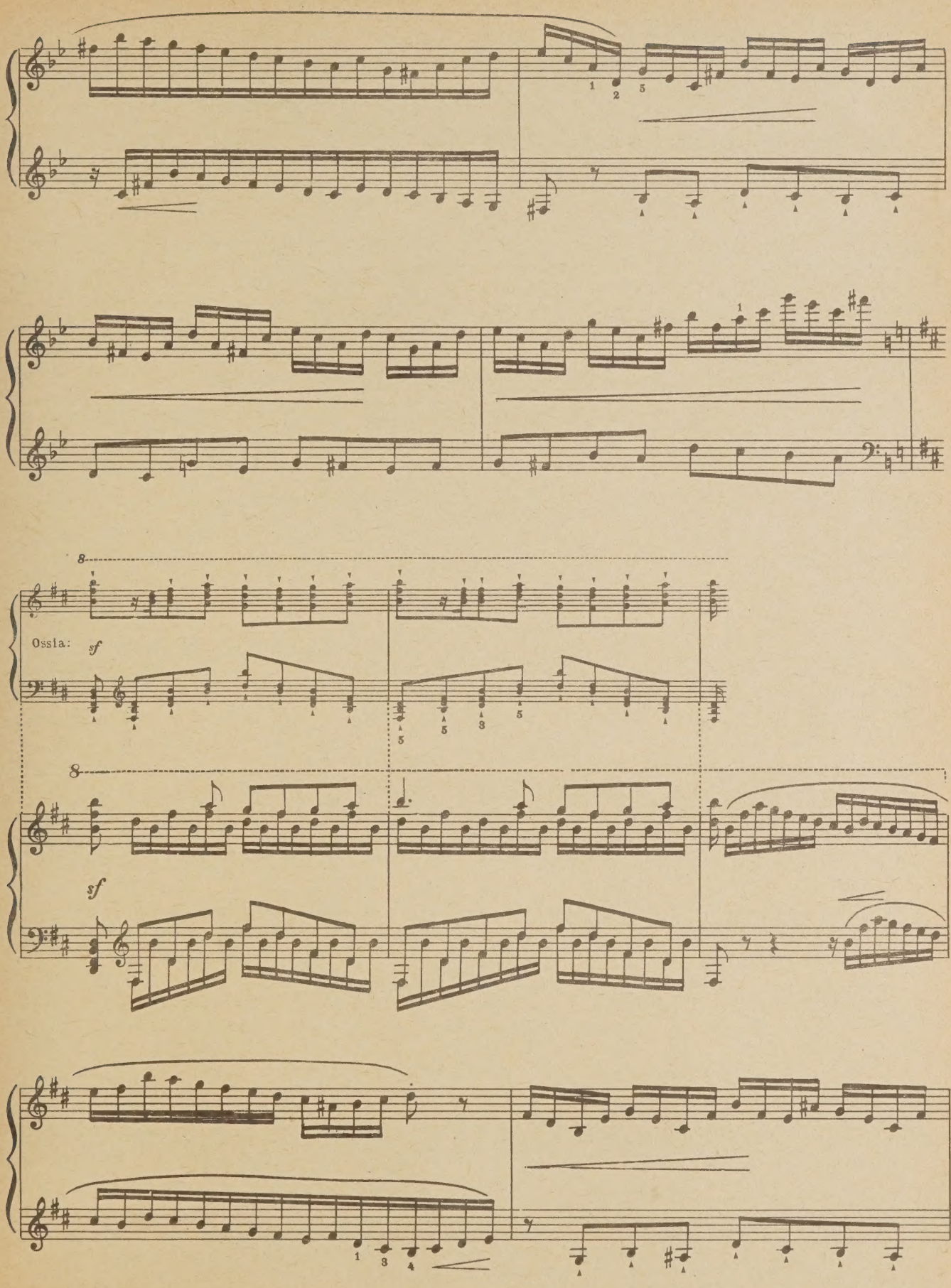

accel.
cresc.
sf
Ossia:
Ossia:
sf
sf
Allegro (ma misurato)
m.d.
m.g.
m.d.

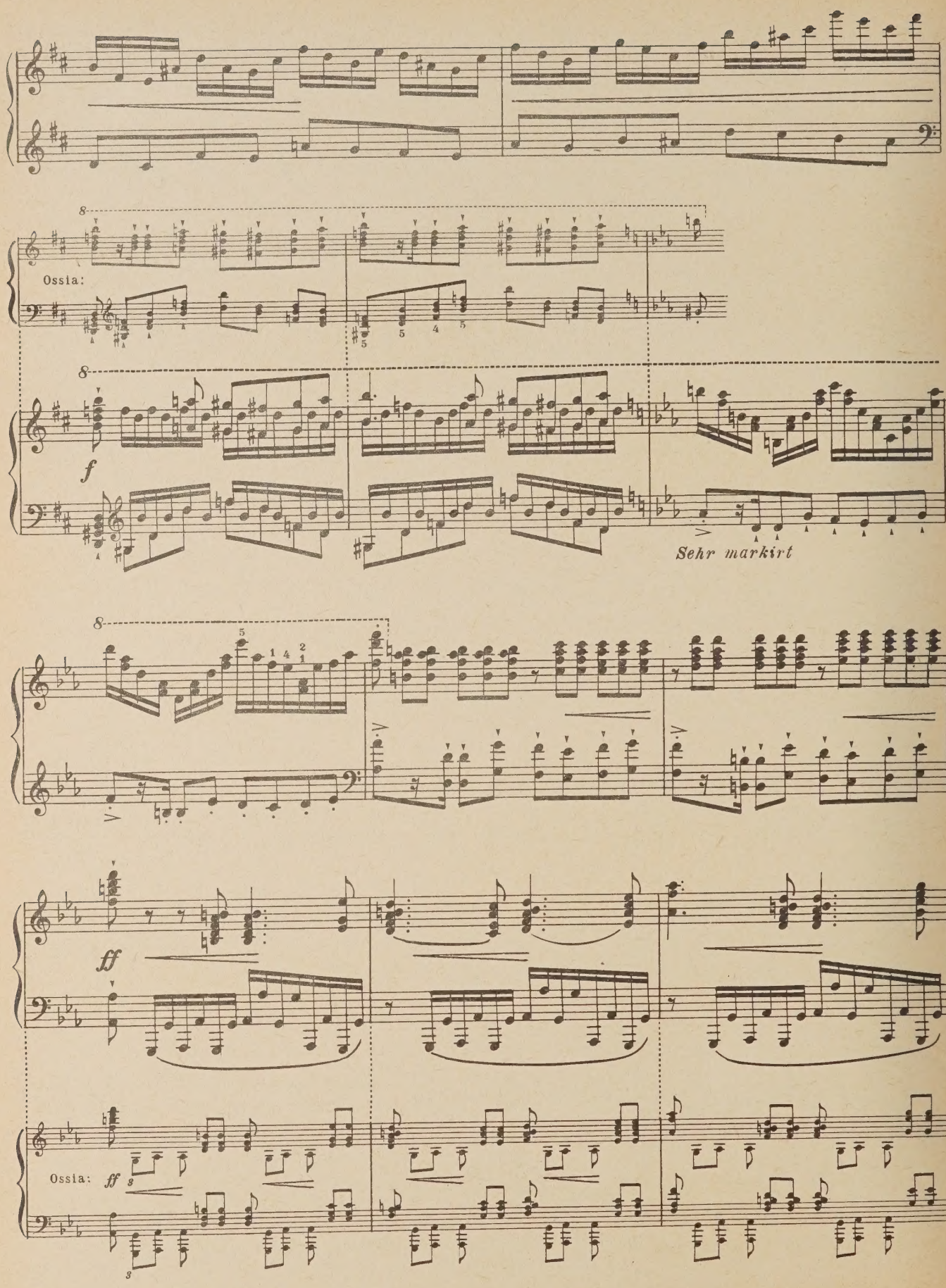

strömend
m.d.
marc.
ten.
drängend, incalzando
meno f cresc.
ff

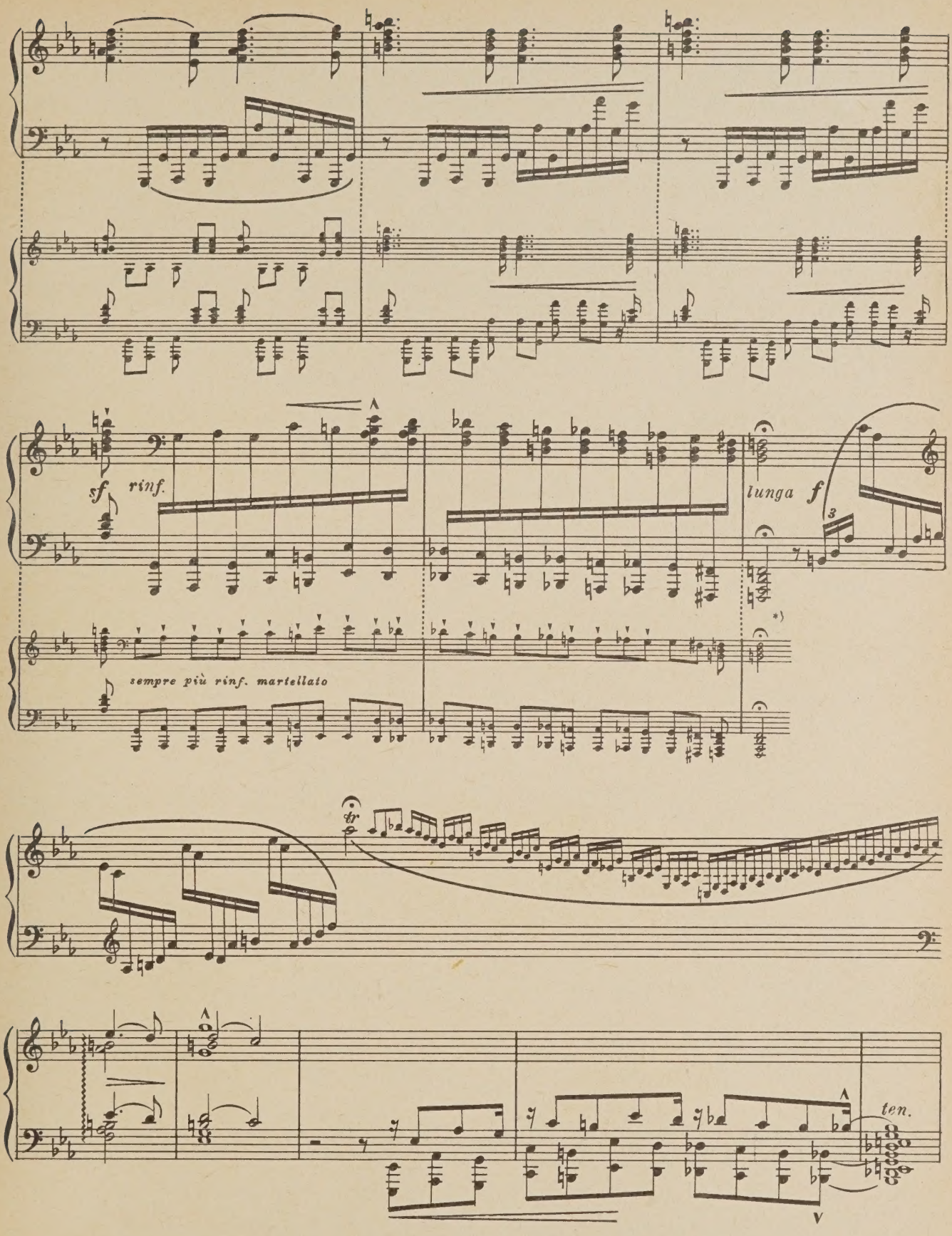

8
8
ff
8
8
8
8
Tempo giusto (ma sempre vivo)
sf
f
3
ff
Vivace
quasi Tromba


cresc.
8
3
3
Ped.
*
V
Ped.
sf
3
3
* Ped.
*
Ped.
*
8
cresc.
f sempre marc.
più leggiero

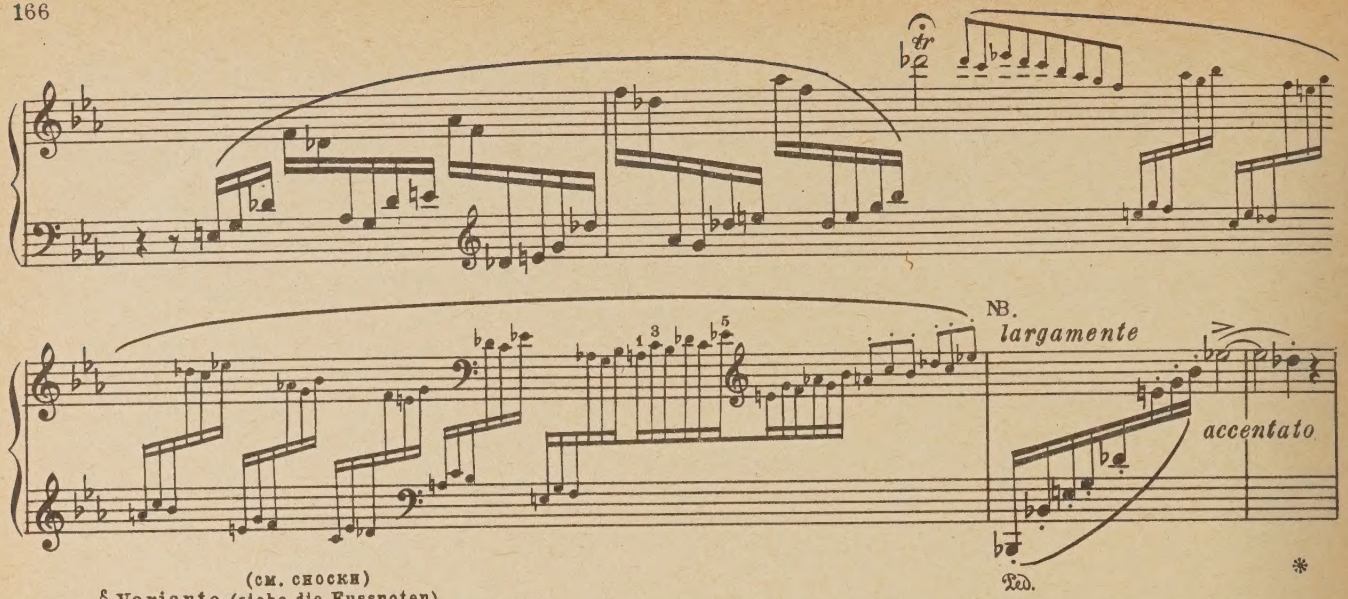

più f
più tenuto
e sempre cresc.
Ossia:
sehr scharf
ff
ff
legato
Ped.


Ossia:
sf
sf

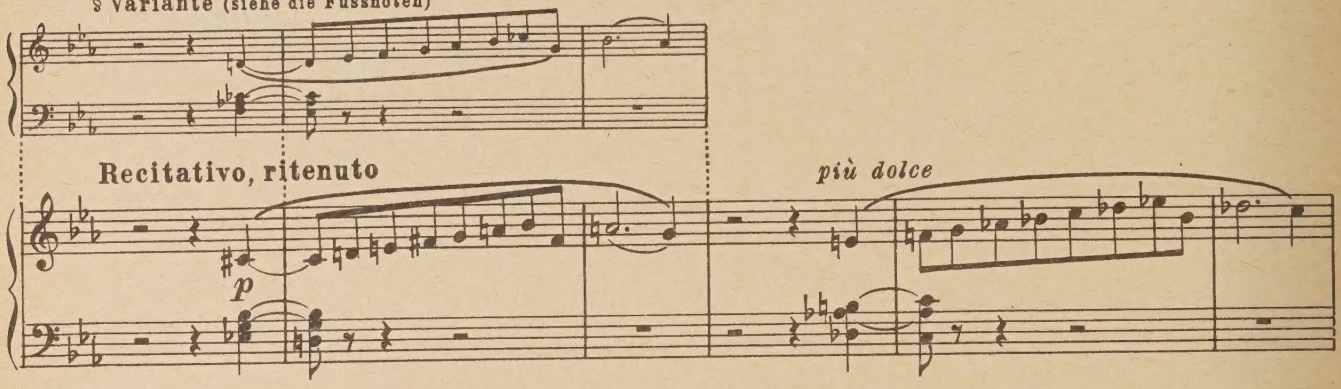

Ossia:
f
Sehr markirt
ff
Ossia:
ff



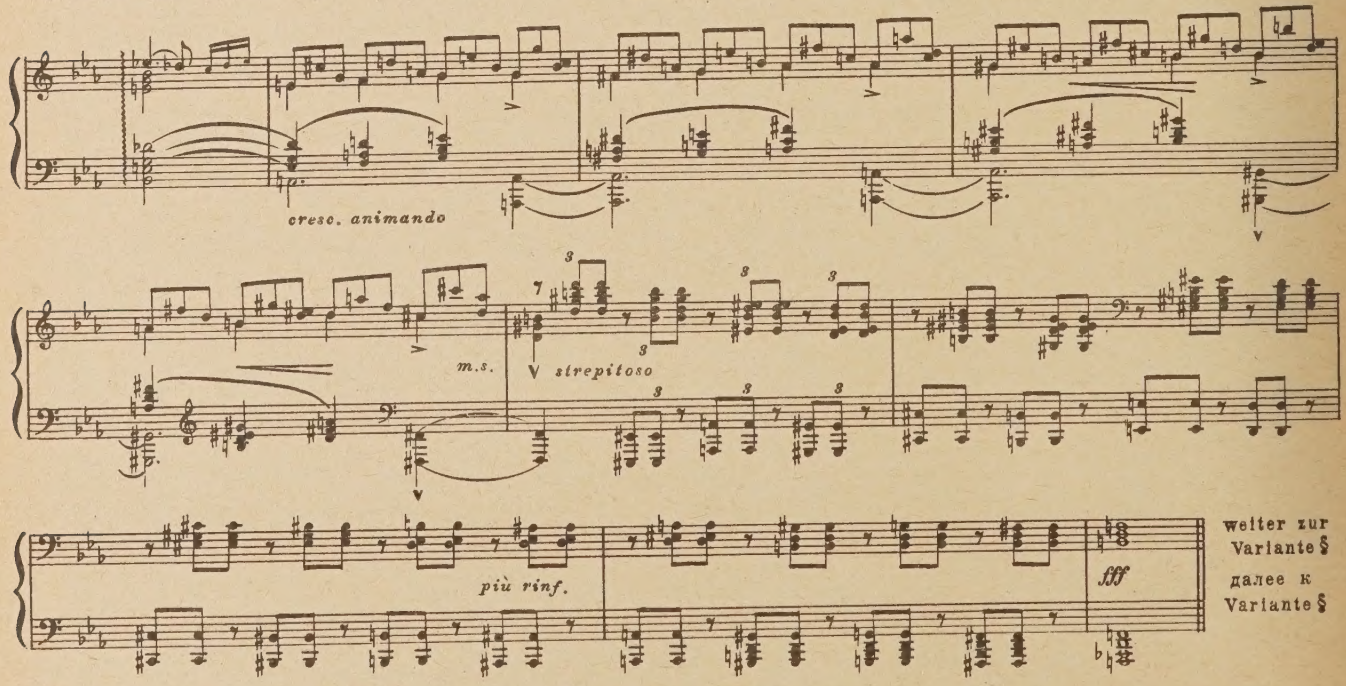
*) Zur Kürzung kann von hier zum Zeichen § Variante übergangen werden.
В целях сокращения можно перейти отсюда к знаку § Variante.

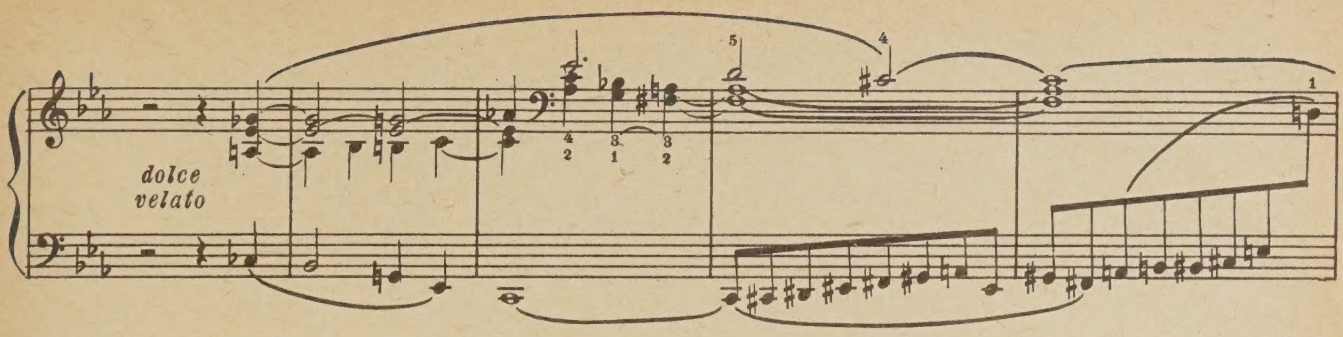


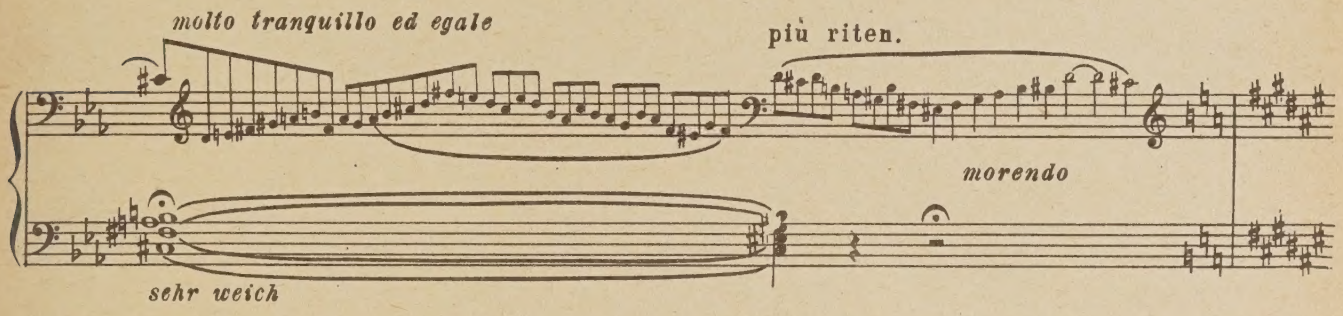
(см. сноски)
§ Variante (siehe die Fussnoten)



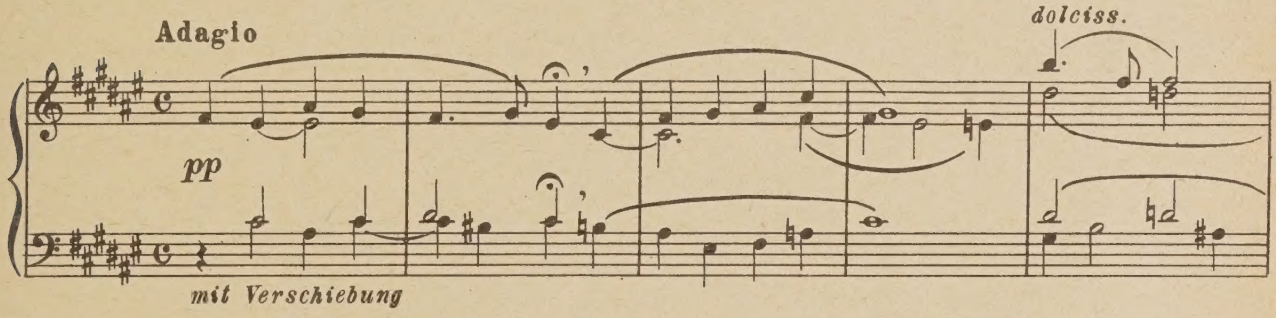
NB. В оригинальном тексте здесь вставлено ещё 9 тактов, последний из которых к варианту. Мы воспроизводим их для возможного использования.

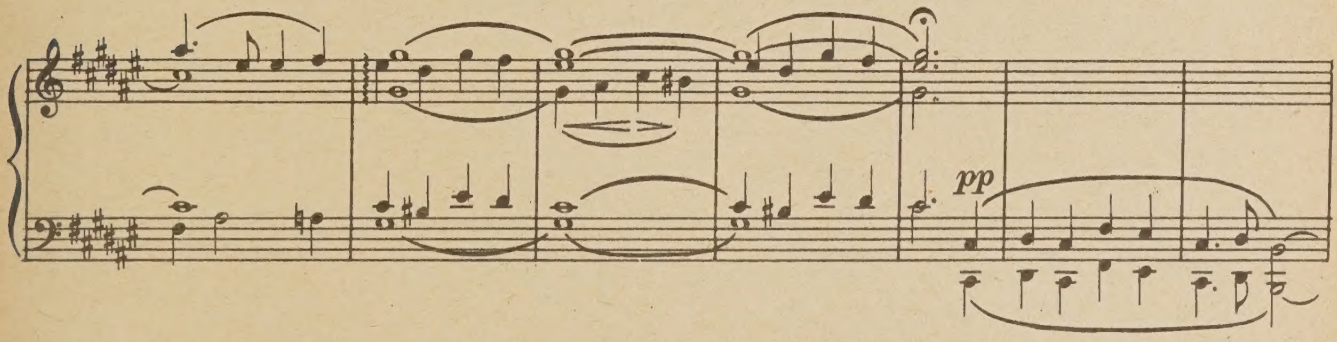


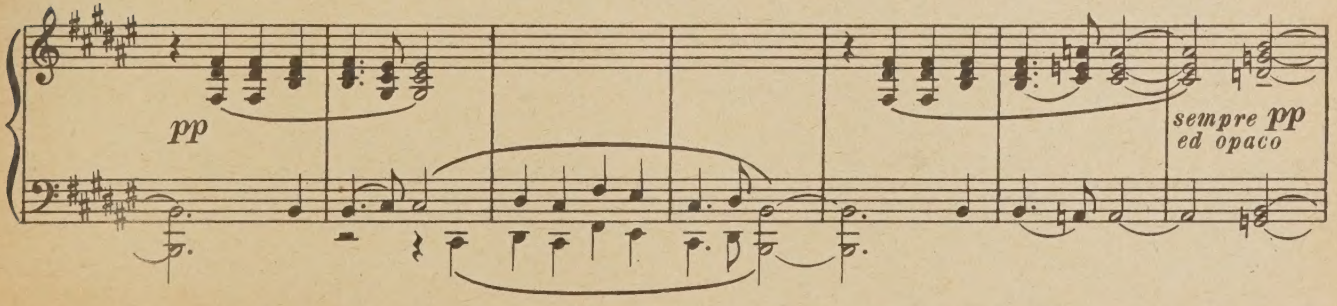

dolce
velato

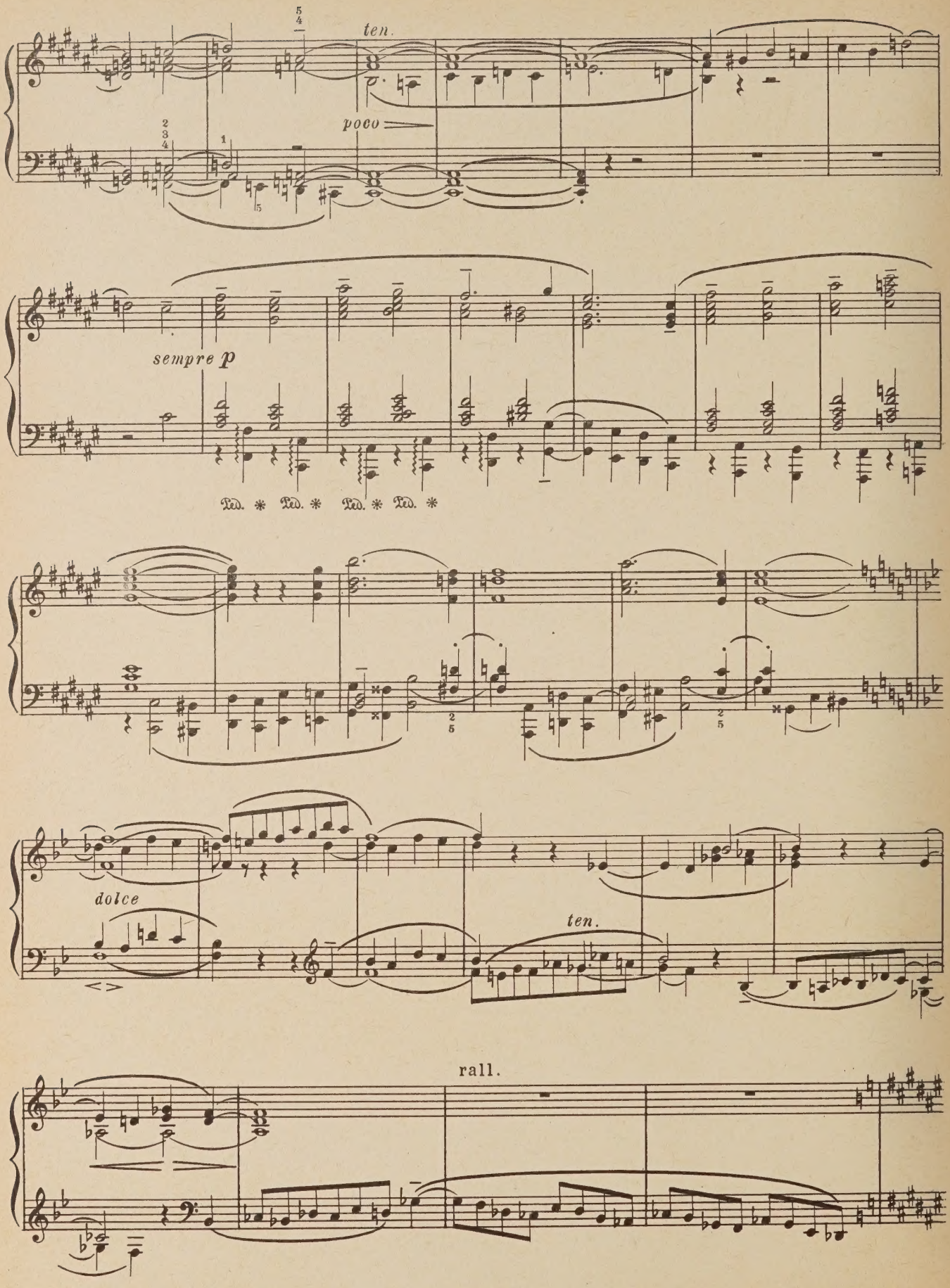

molto tranquillo ed egale
più riten.
morendo
sehr weich

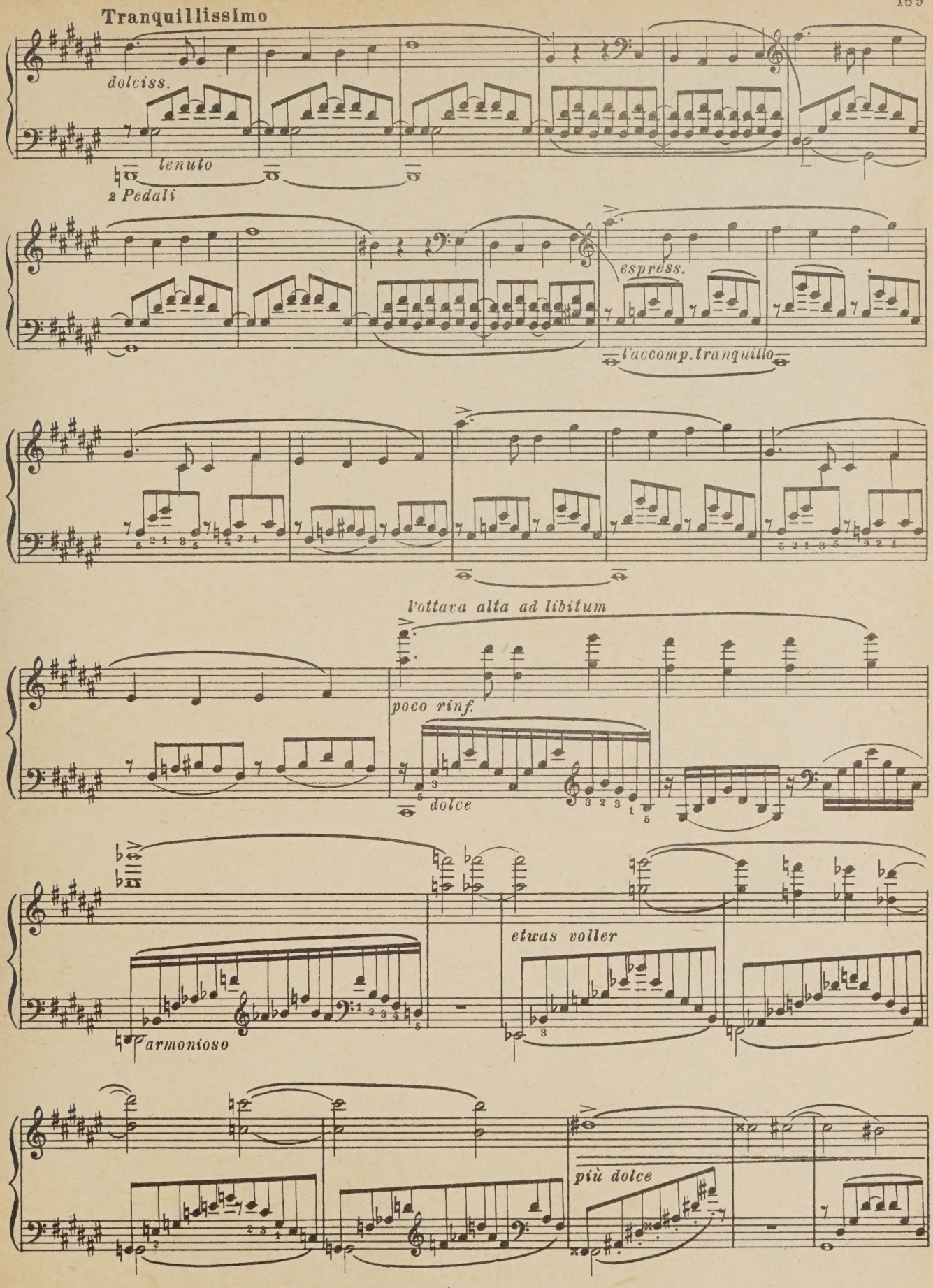
II


Adagio
dolciss.
pp
mit Verschiebung


pp


pp
sempre pp
ed opaco


ten.
poco
sempre p
Ped. * Ped. * Ped. * Ped. *
dolce
ten.
rall.


Tranquillissimo
dolciss.
tenuto
2 Pedali
espress.
l'accomp. tranquillo
l'ottava alta ad libitum
poco rinf.
dolce
etwas voller
armonioso
più dolce

quasi Recitativo

nicht schnell

Ossia:

pp zart

ritenuto assai

*) Zur Kürzung von hier zum Zeichen 𝄋 Seite 172

Для сокращения перейти отсюда к знаку 𝄋 на стр. 172

a tempo

poco accel.

sempre dolce, espress.

pp

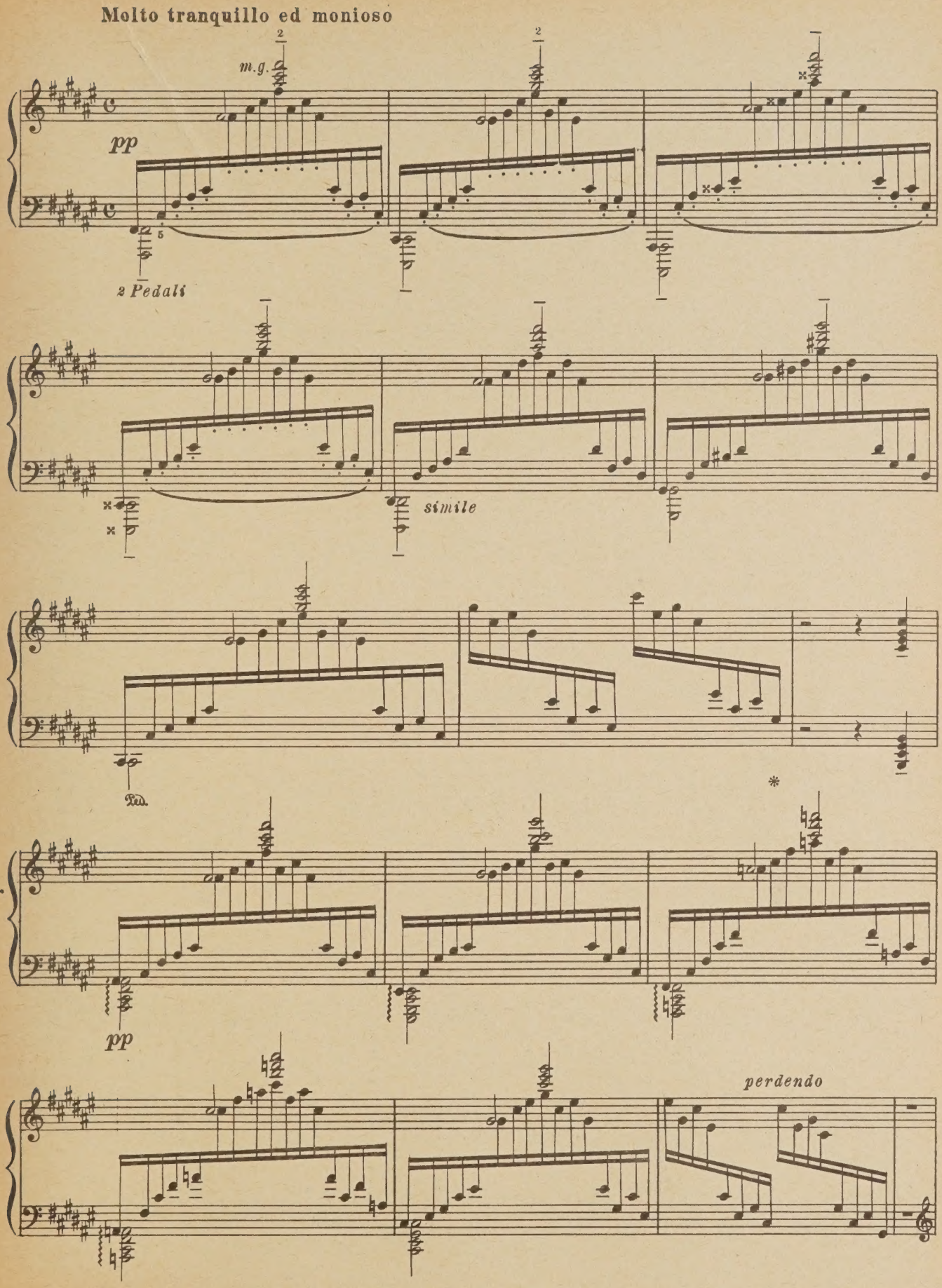
calmando

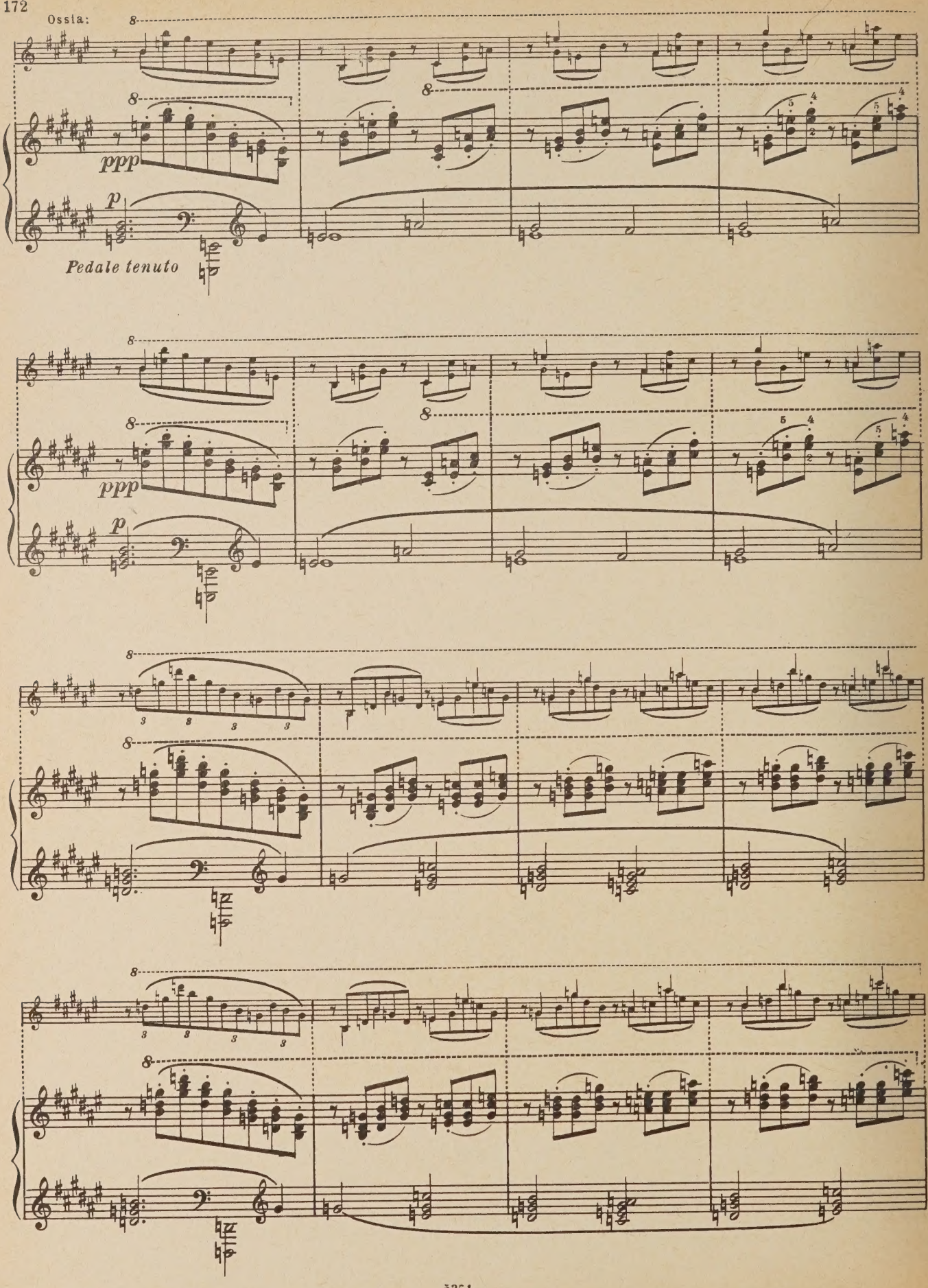
dimin. molto

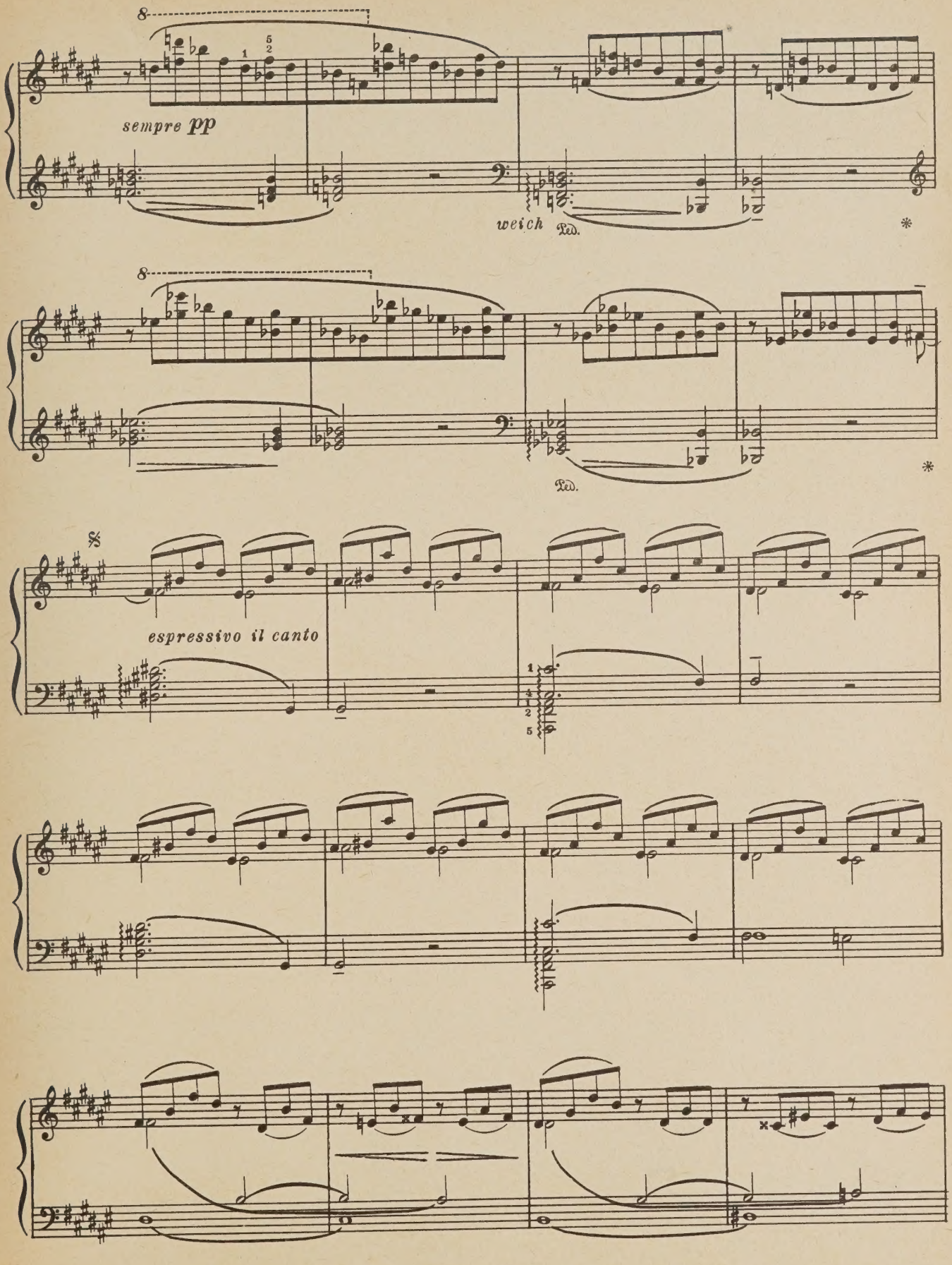
pp

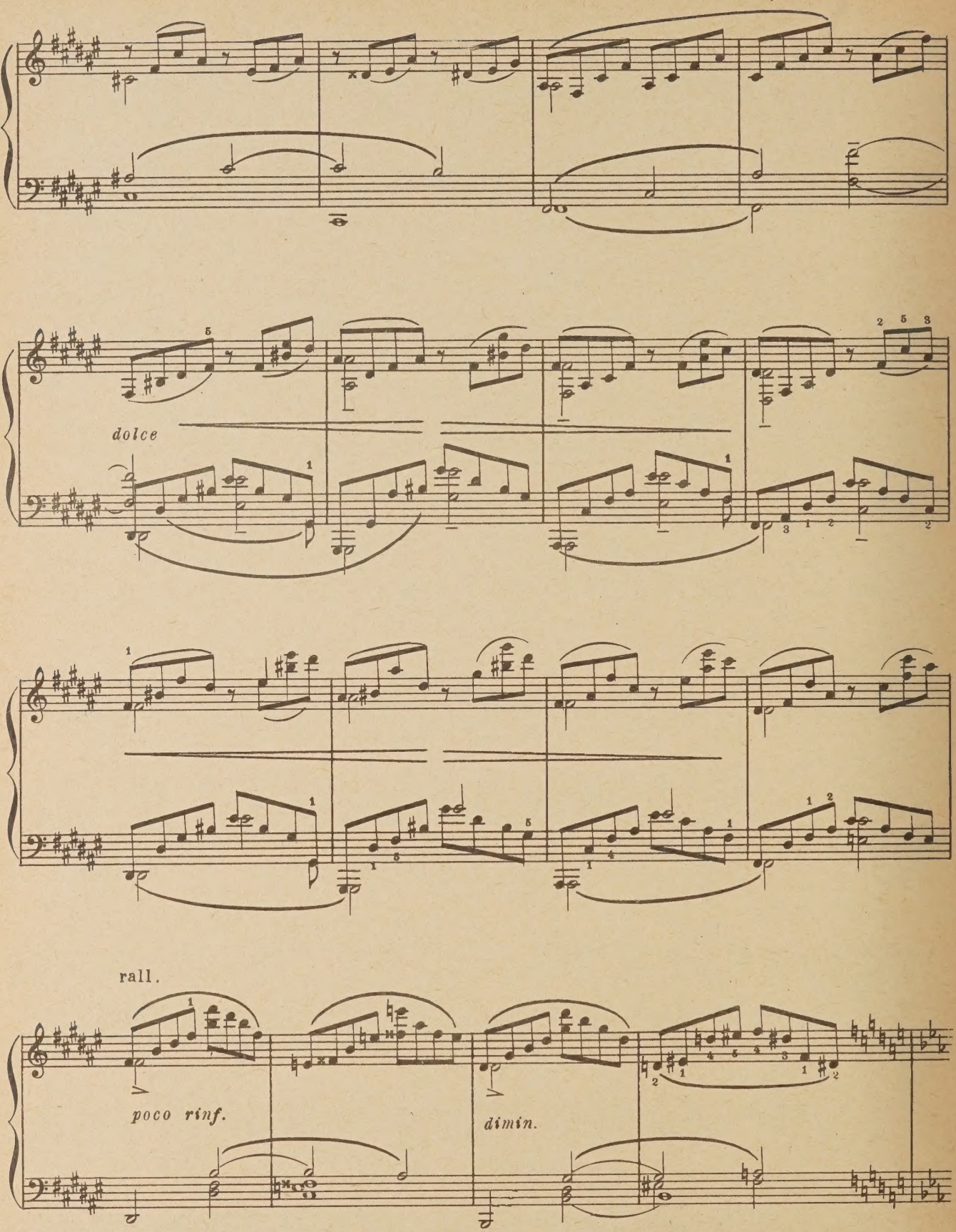
pp

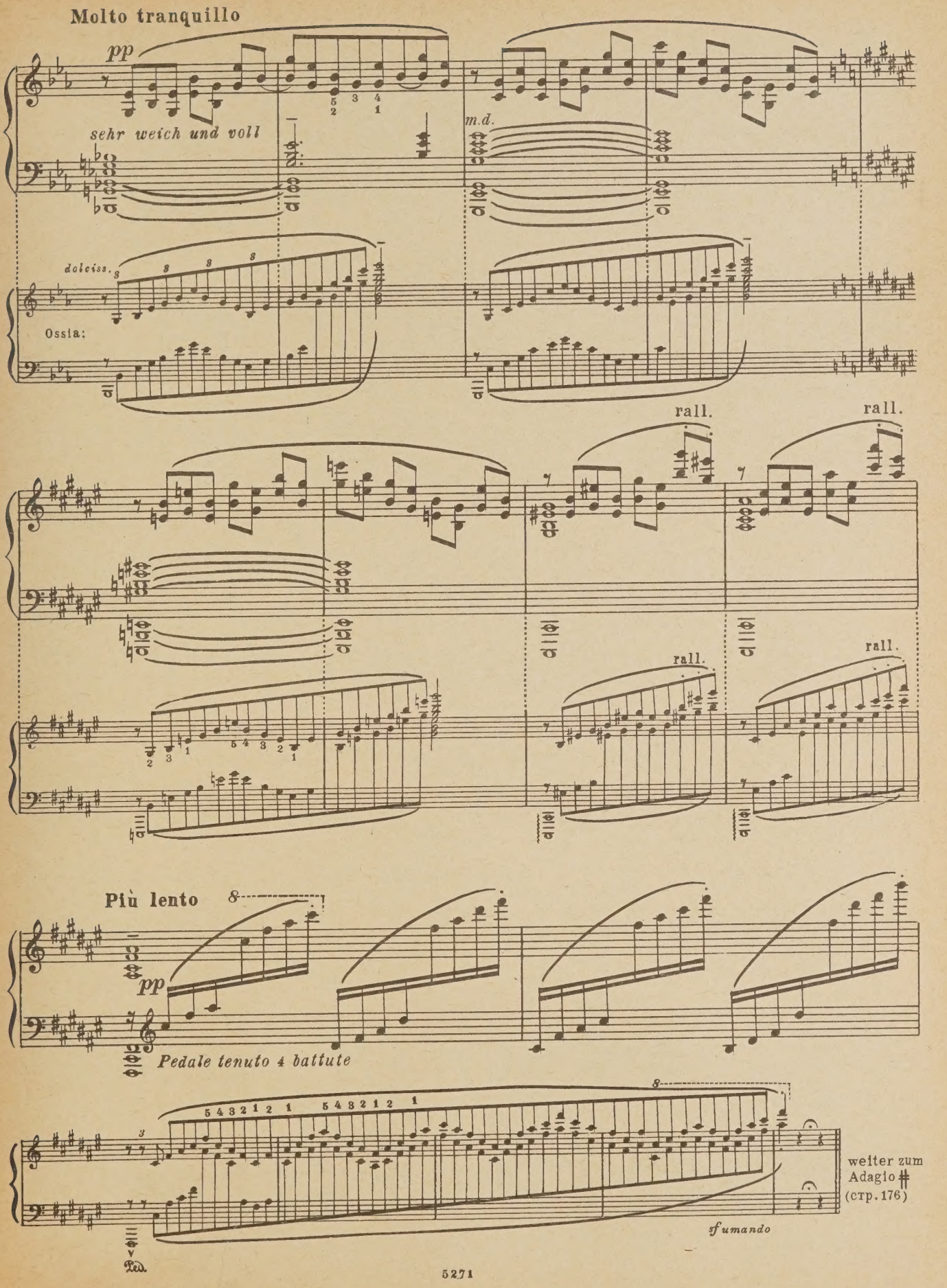
poco rit.

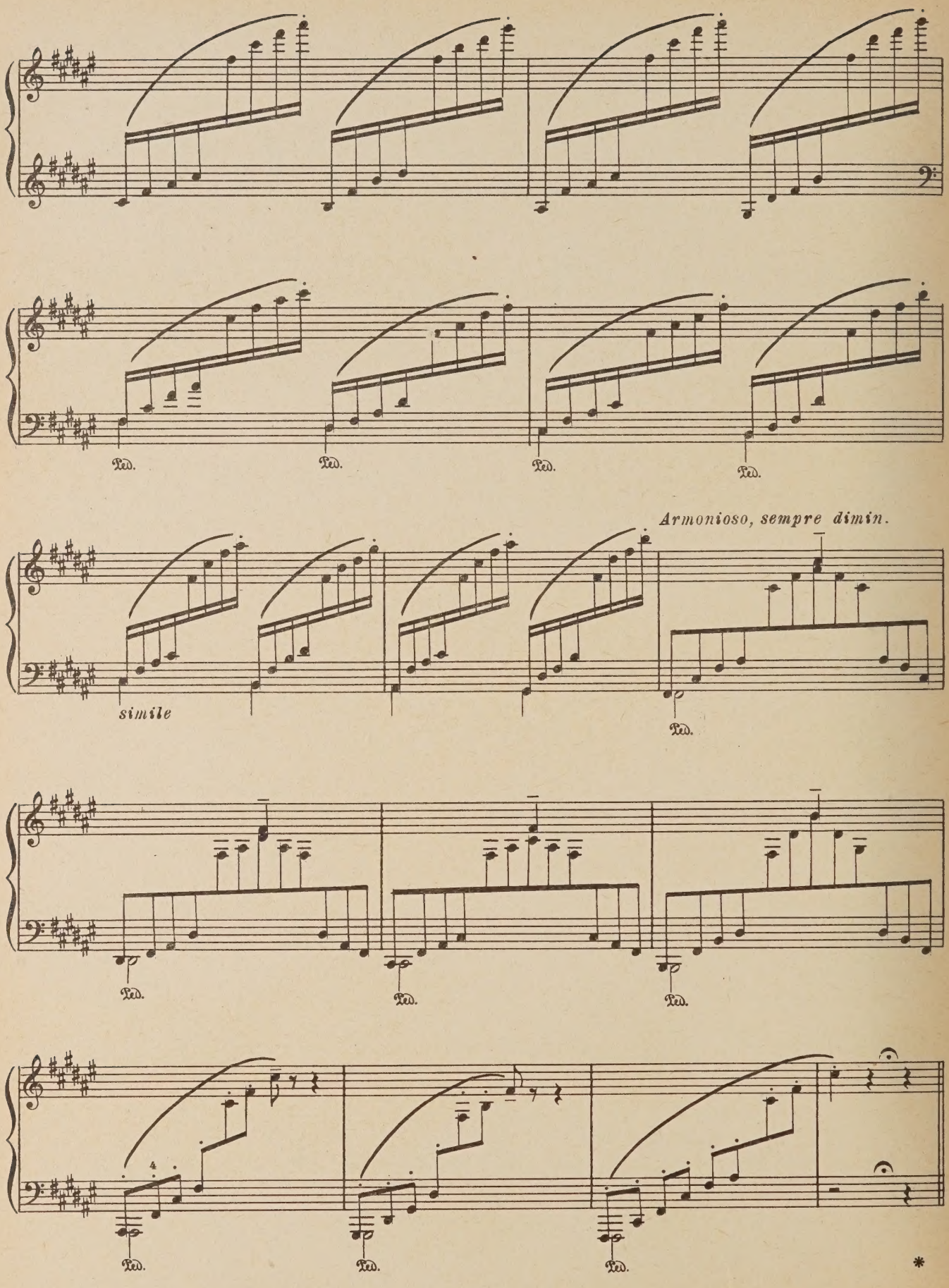

Molto tranquillo ed monioso
m.g.
pp
2 Pedali
simile
Ped.
*
pp
perdendo

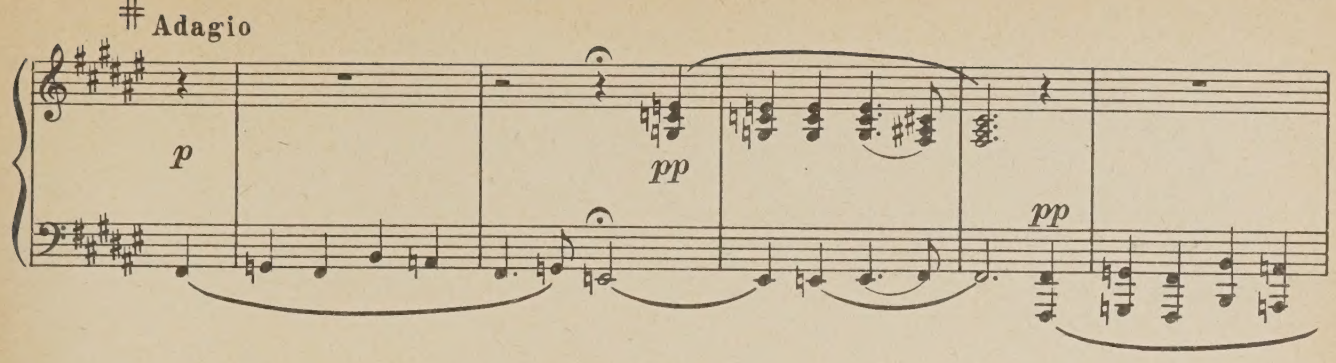

Ossia:
ppp
p
Pedale tenuto
ppp
p

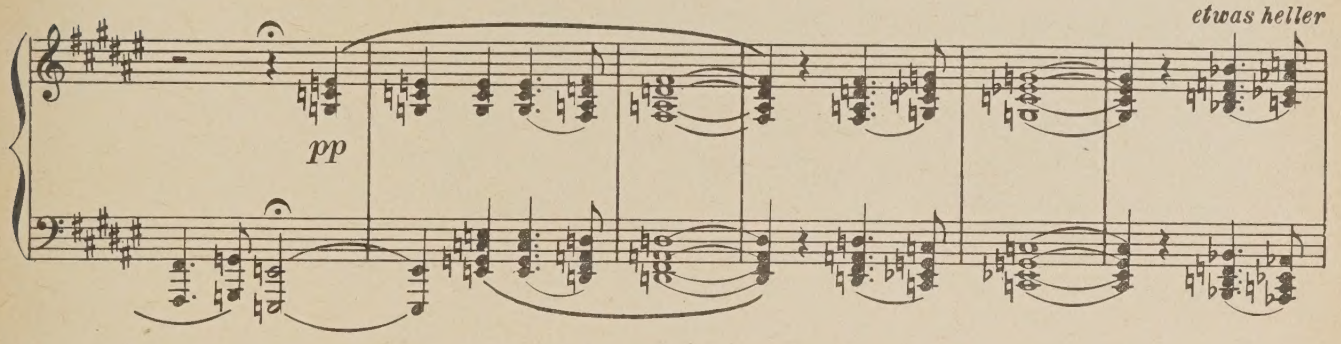

8
sempre pp
weich
Ped.
*
8
Ped.
*
espressivo il canto

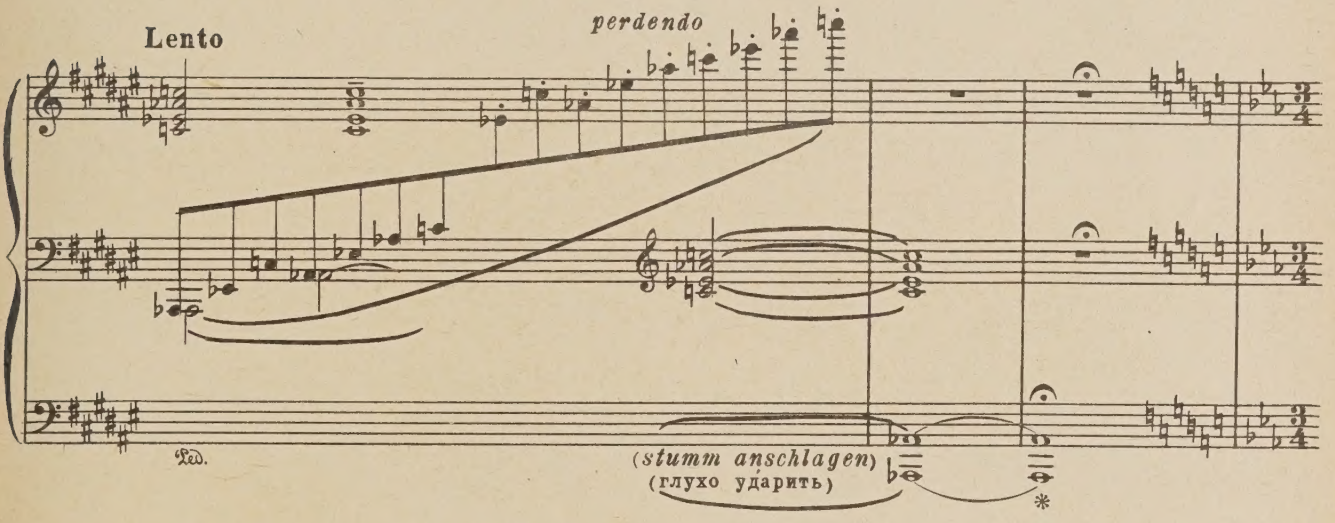

dolce
rall.
poco rinf.
dimin.

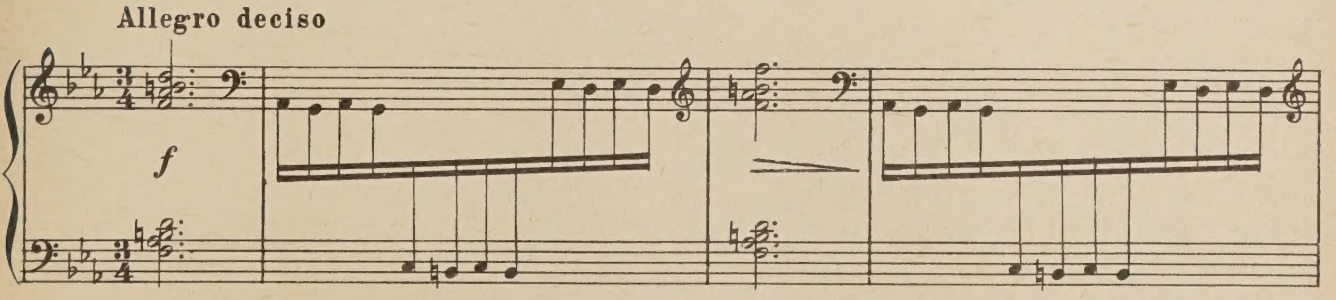

Molto tranquillo
pp
sehr weich und voll
m.d.
dolciss.
Ossia:
rall.
rall.
rall.
rall.
Più lento
pp
Pedale tenuto 4 battute
sfumando
weiter zum
Adagio
(стр. 176)

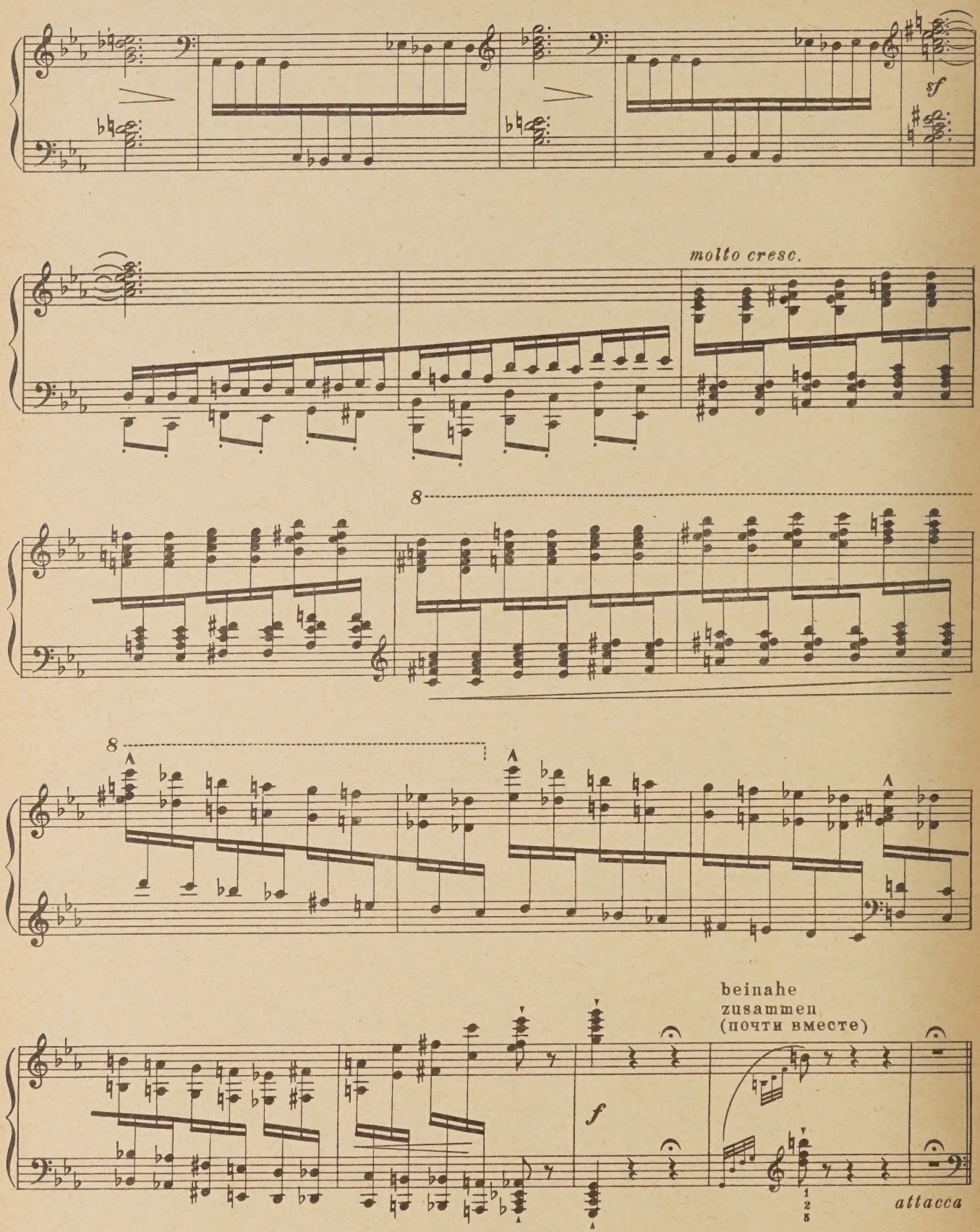

Ped.
Ped.
Ped.
Ped.
Armonioso, sempre dimin.
simile
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
*


Adagio
p
pp
pp

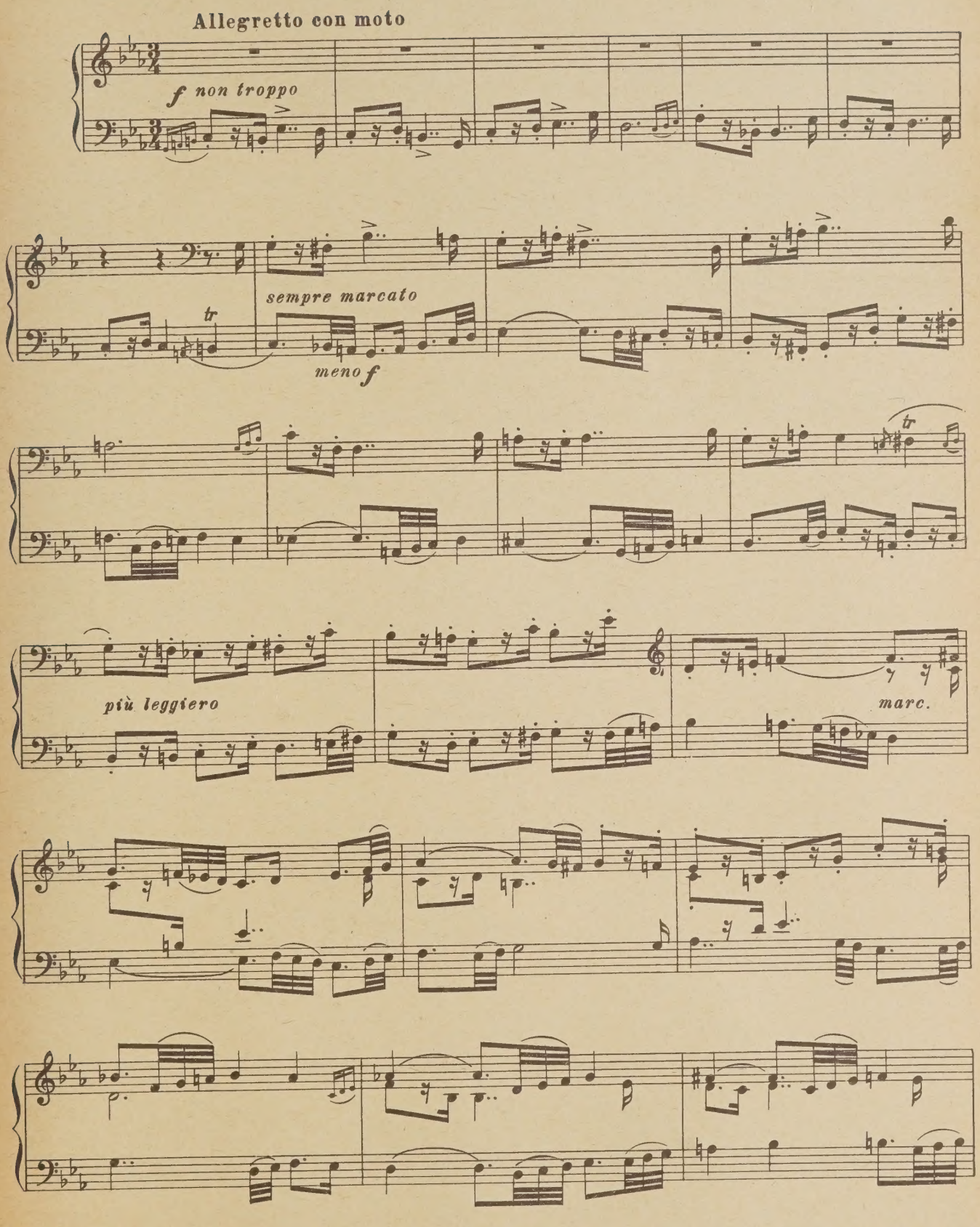

pp
etwas heller

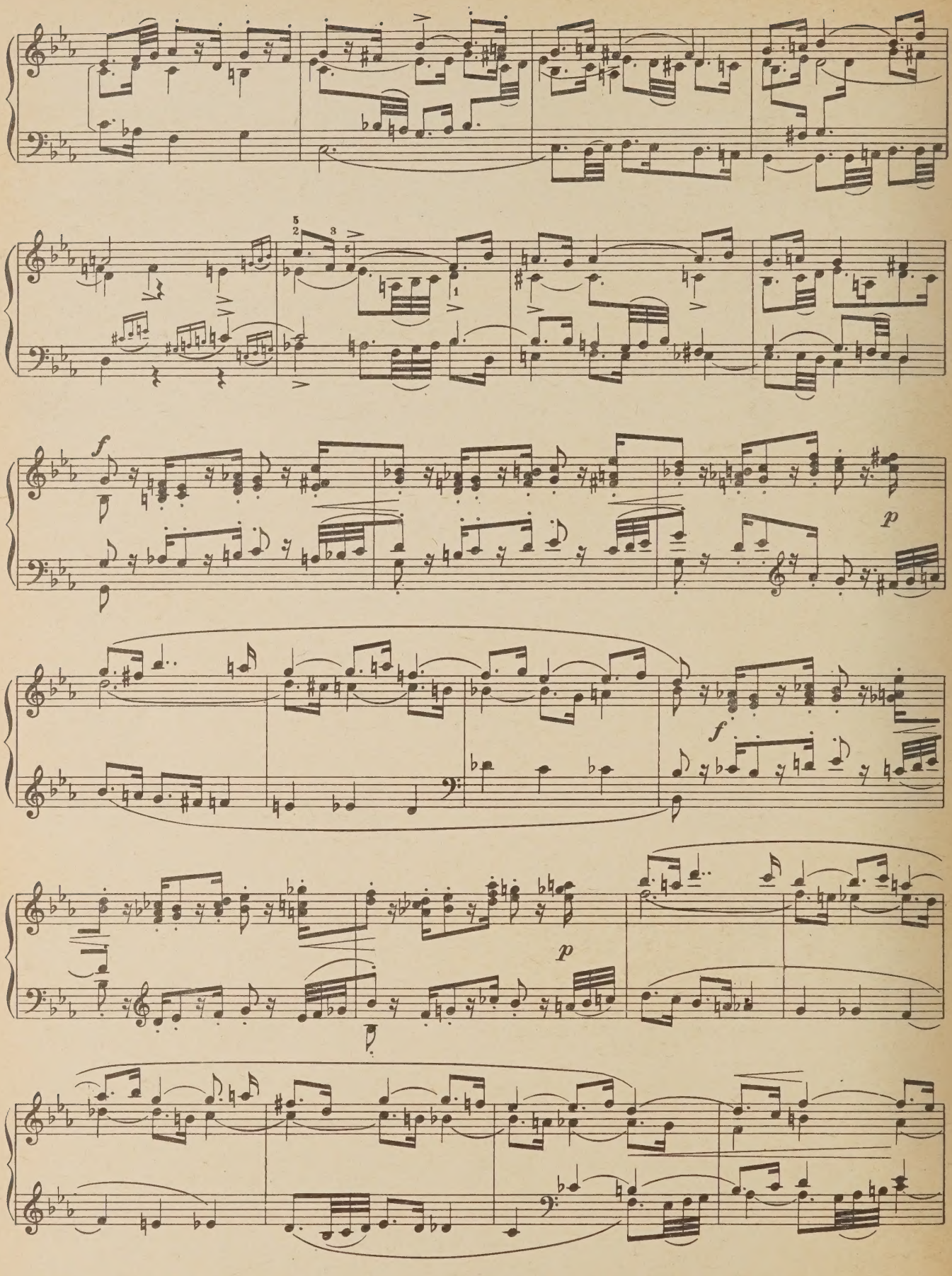

Lento
perdendo
Ped.
(stumm anschlagen)
(глухо ударить)

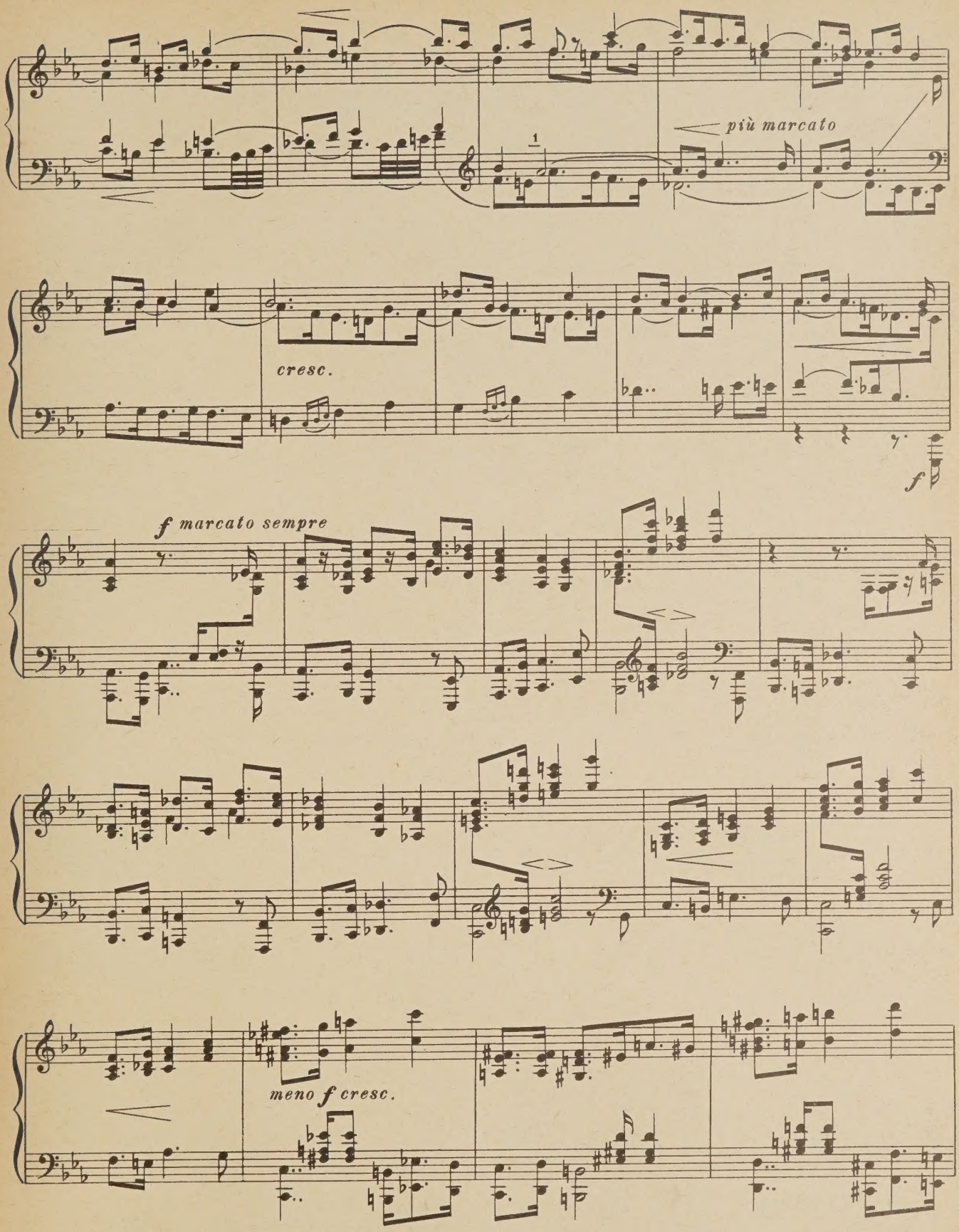

Allegro deciso
f

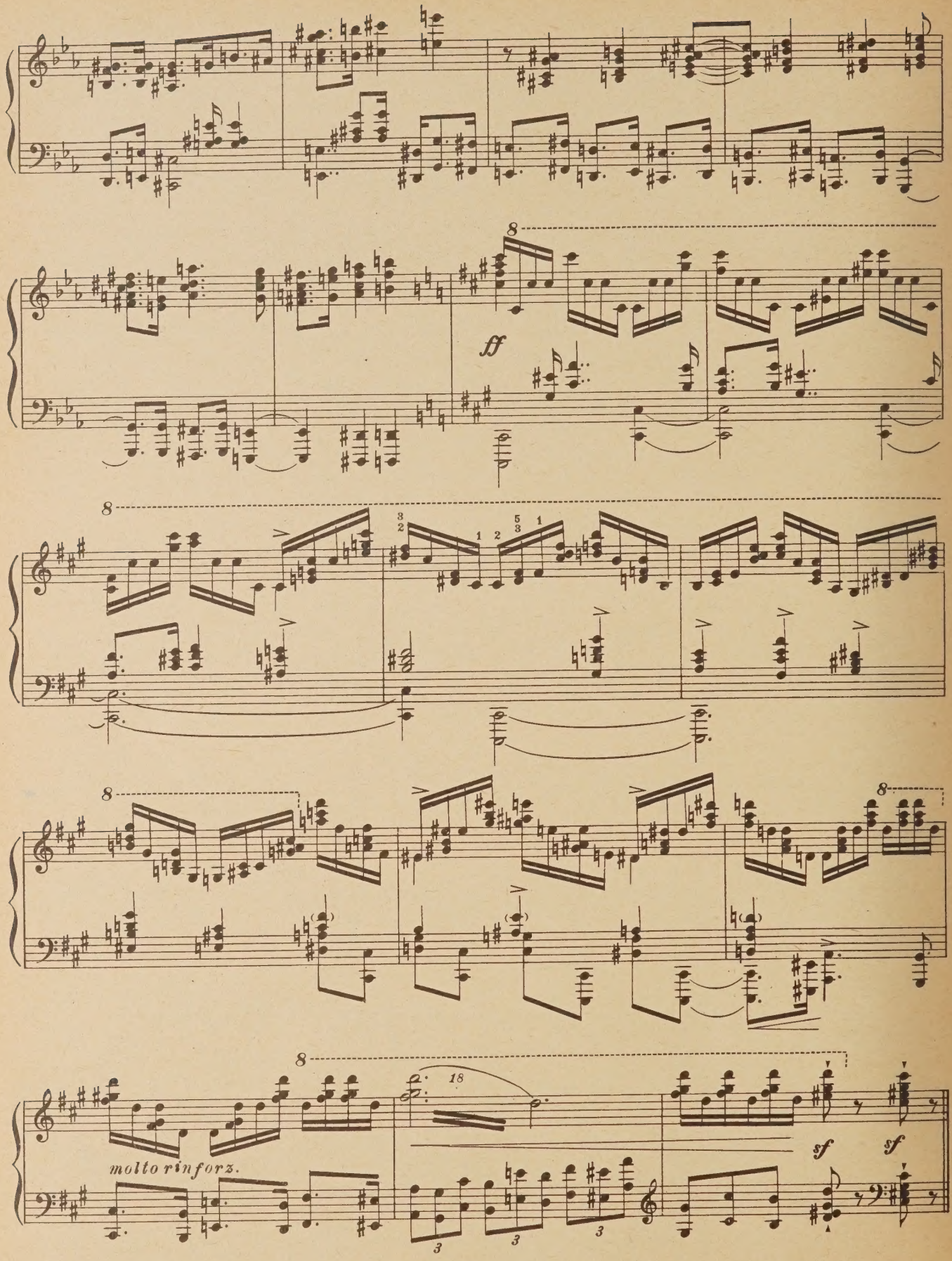

sf
molto cresc.
8
8
beinahe
zusammen
(почти вместе)
f
attacca

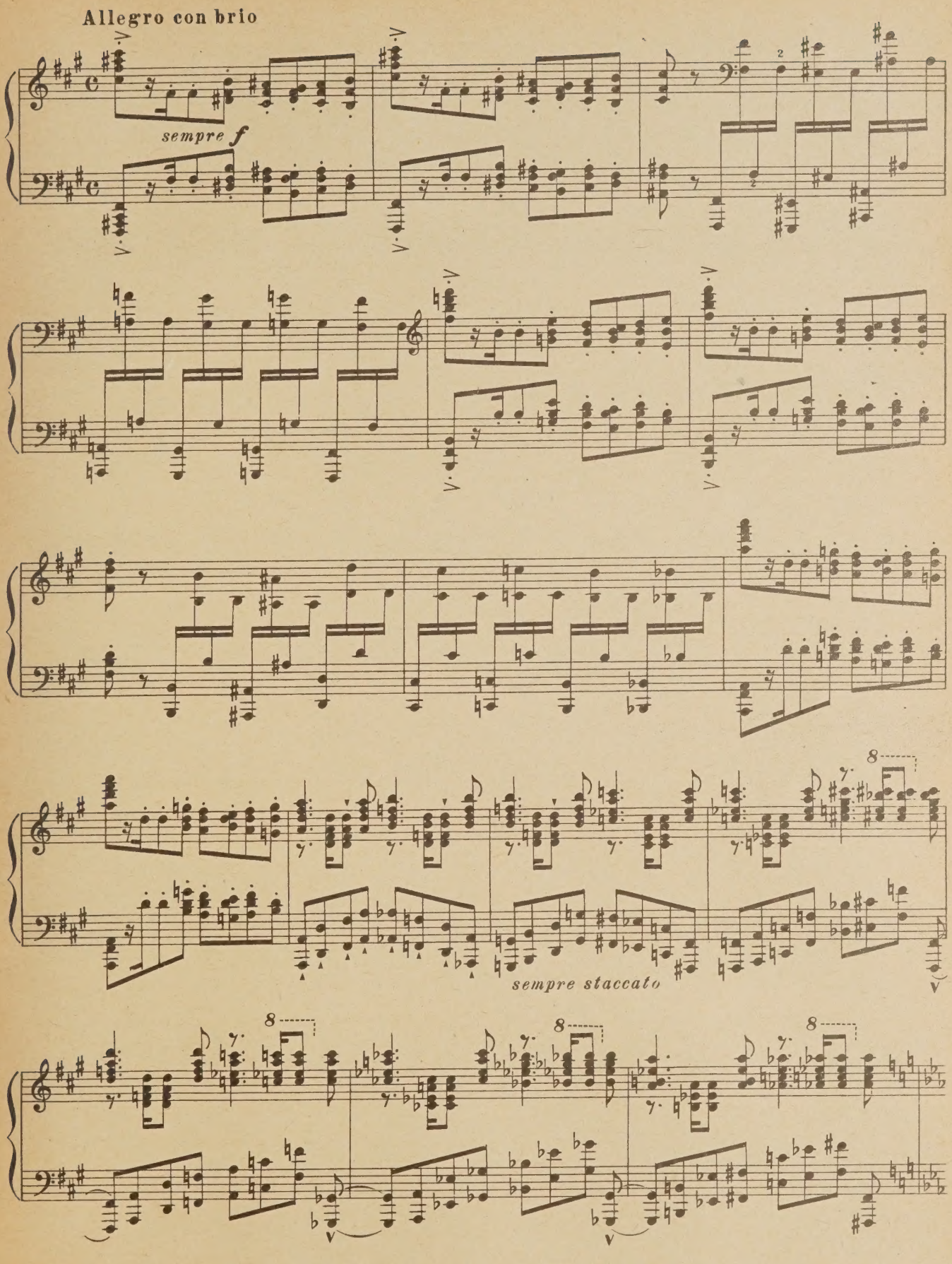
III
Fuga

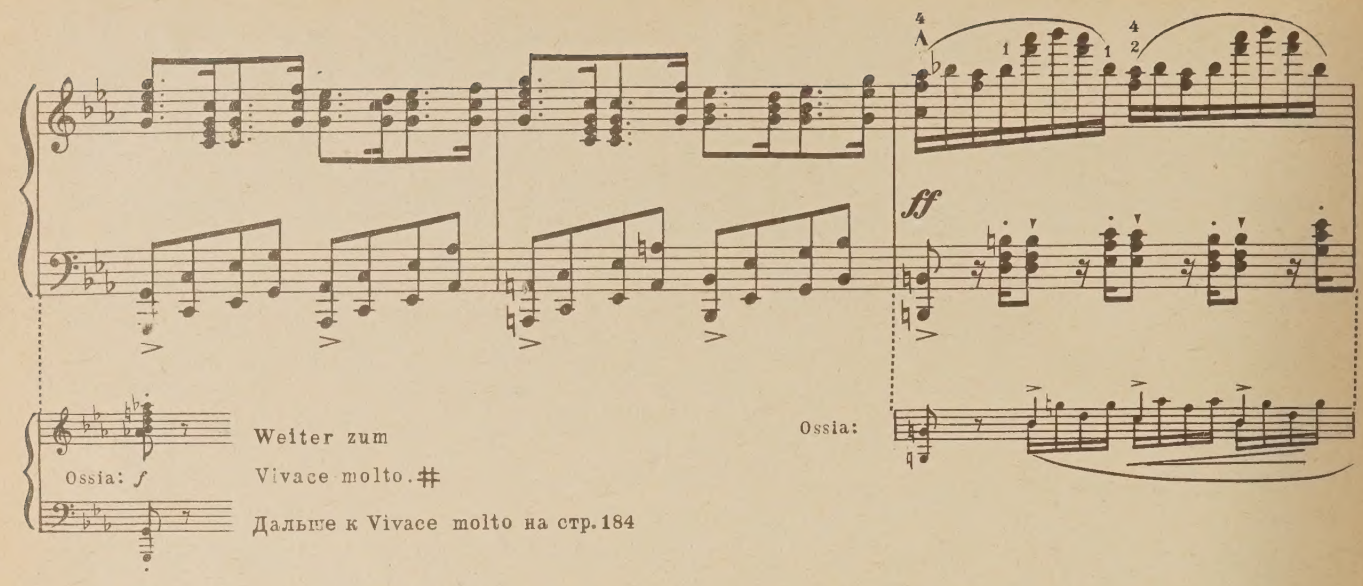

Allegretto con moto
f non troppo
sempre marcato
meno f
più leggiero
marc.

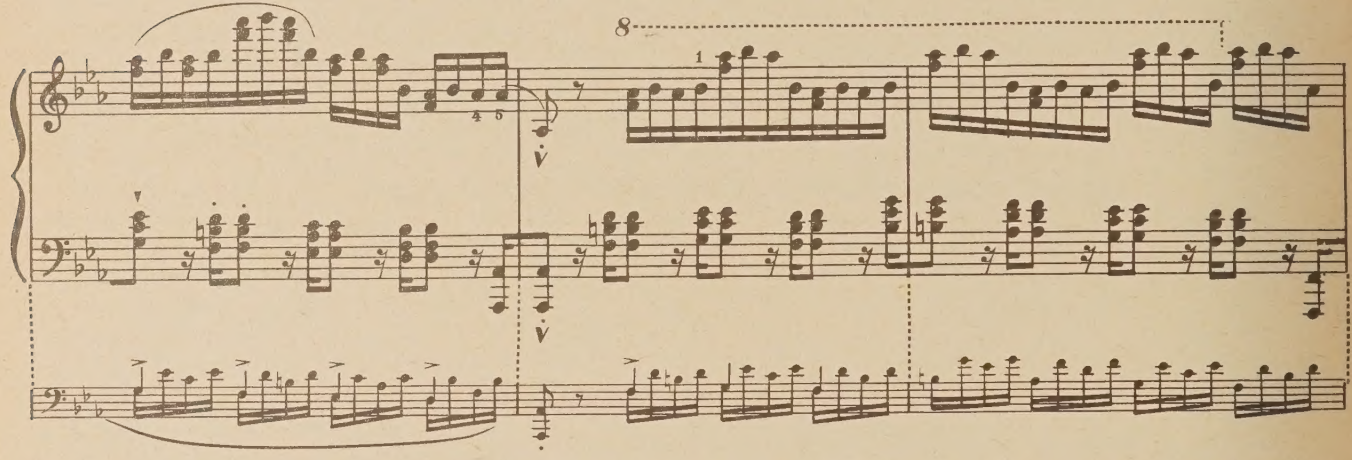

f
p
f
p

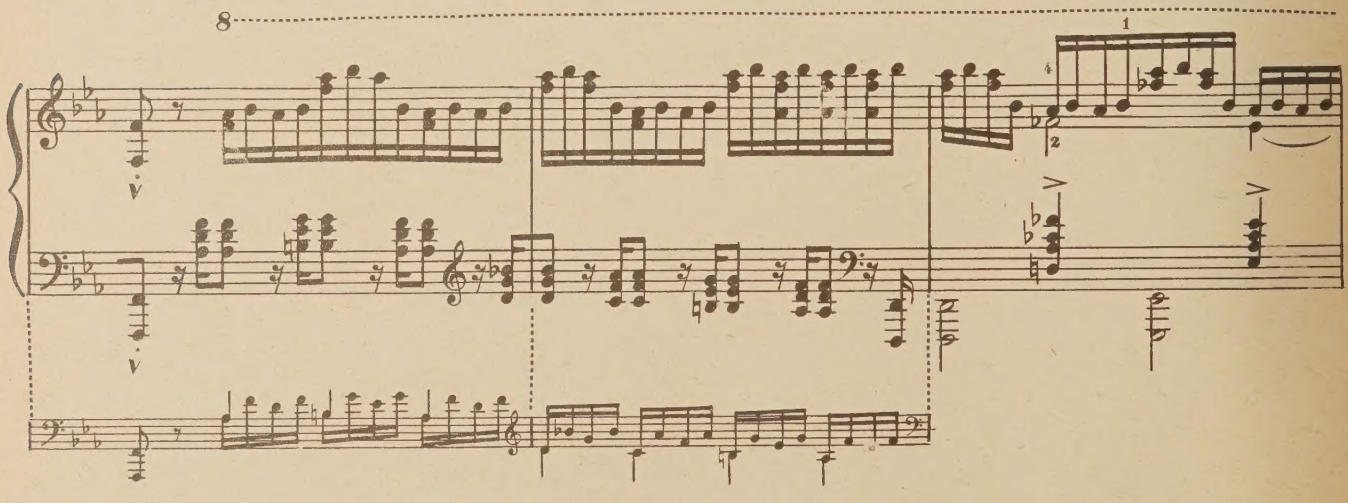

più marcato
cresc.
f
f marcato sempre
meno f cresc.

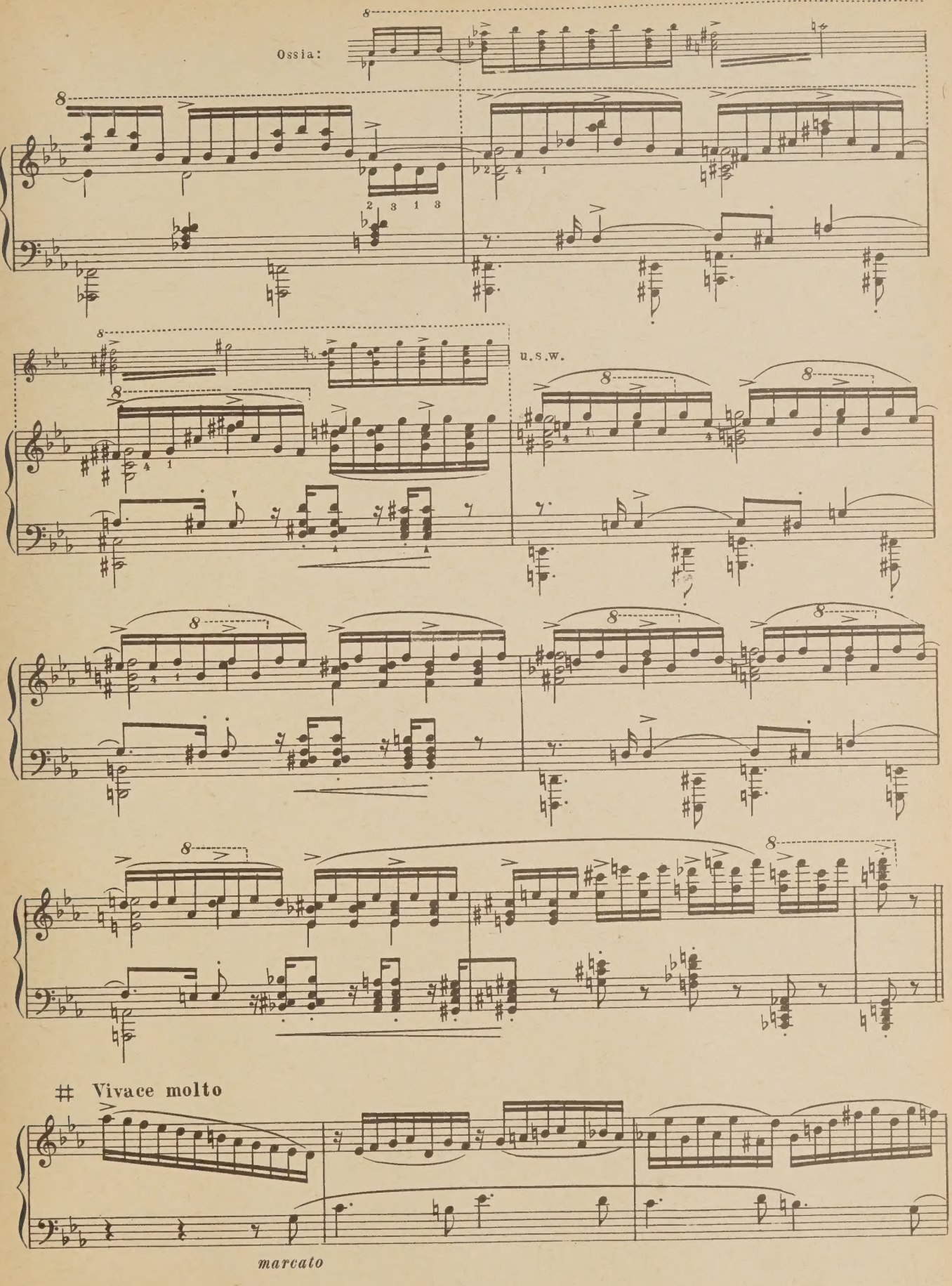

8
ff
8
8
8
molto rinforz.
18
sf
sf

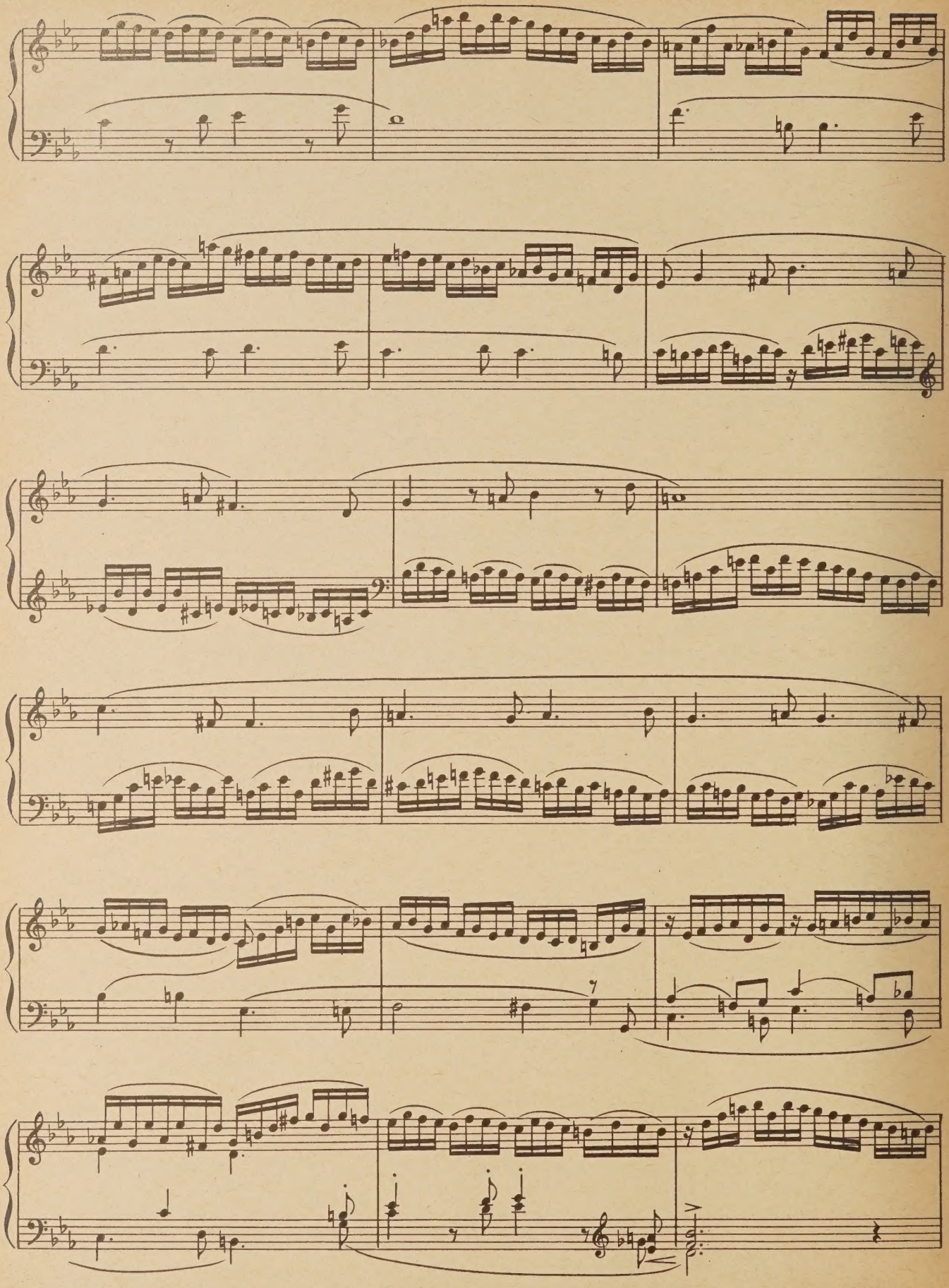

Allegro con brio
sempre f
sempre staccato

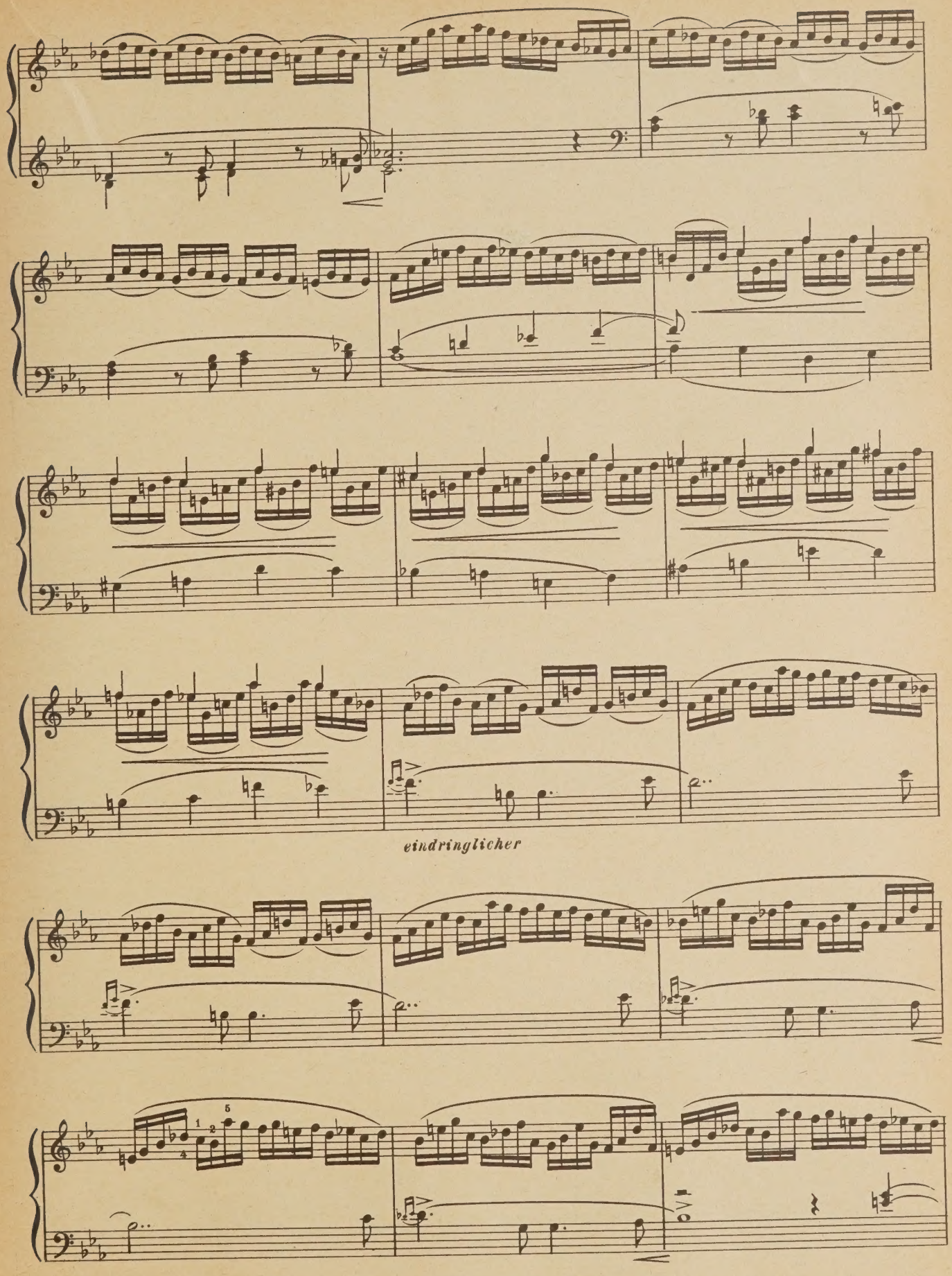

ff
Ossia:
Ossia: f
Weiter zum
Vivace molto. #
Дальше к Vivace molto на стр. 184

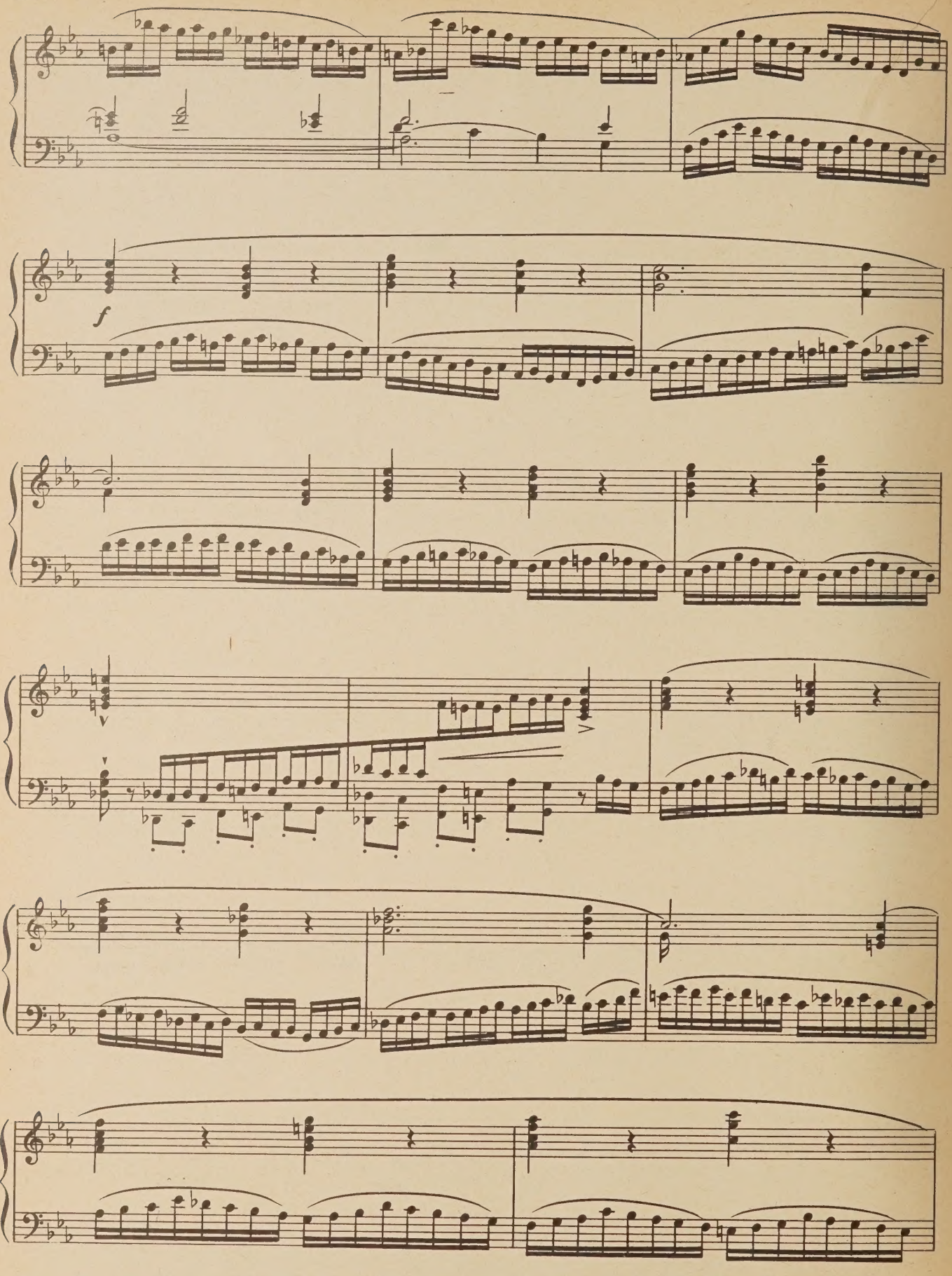

8

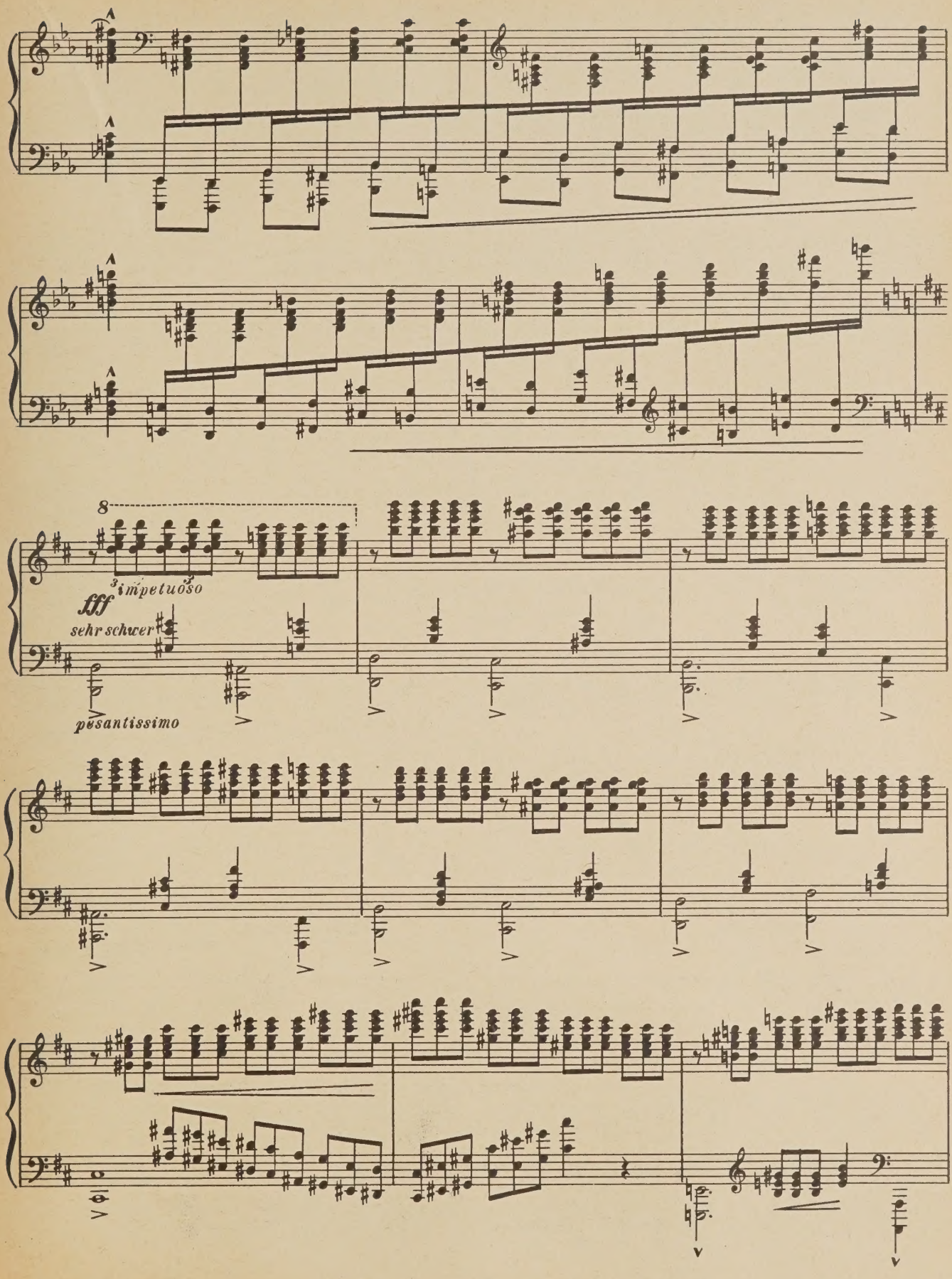

8

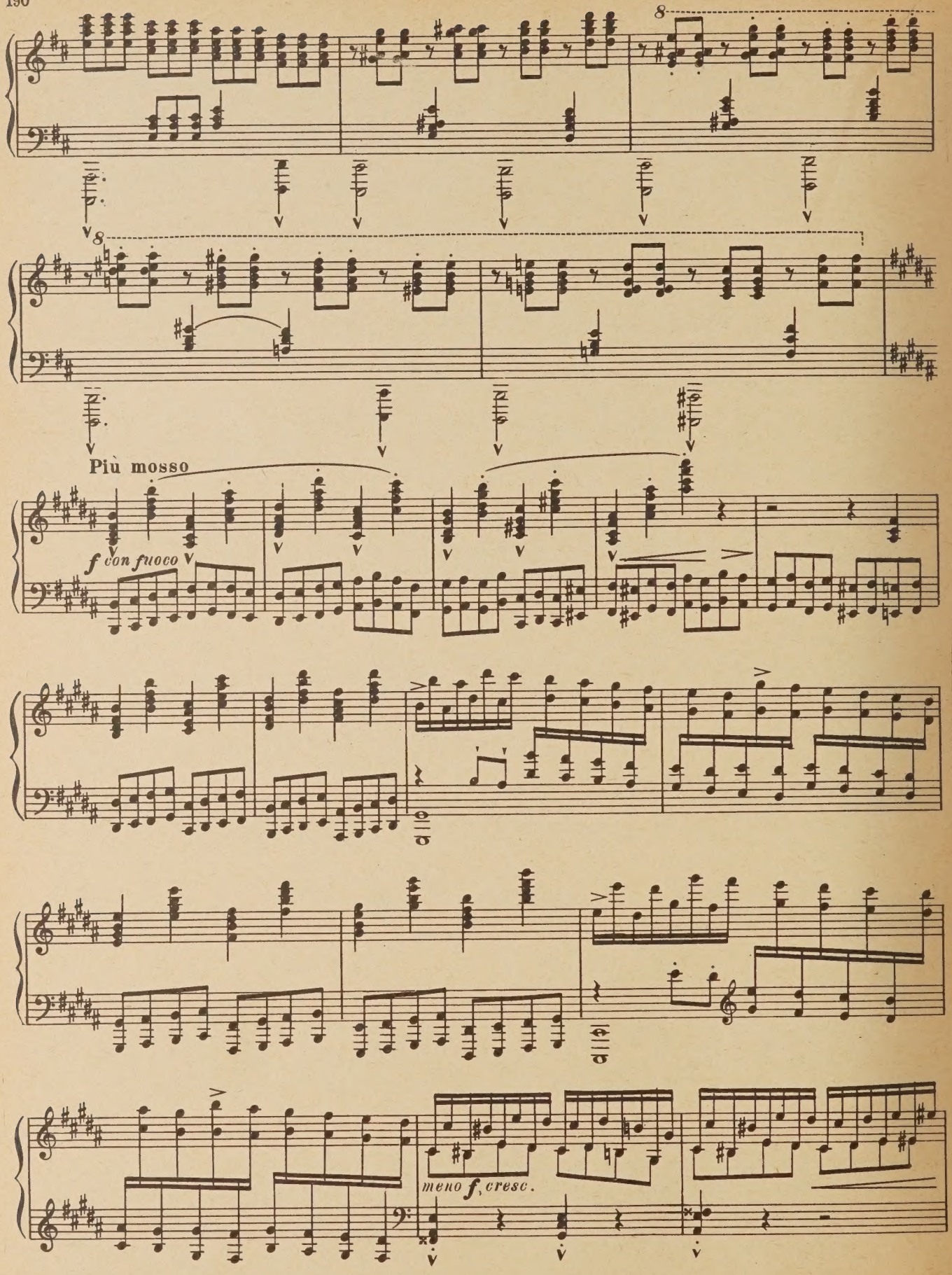

Ossia:
u.s.w.
Vivace molto
marcato

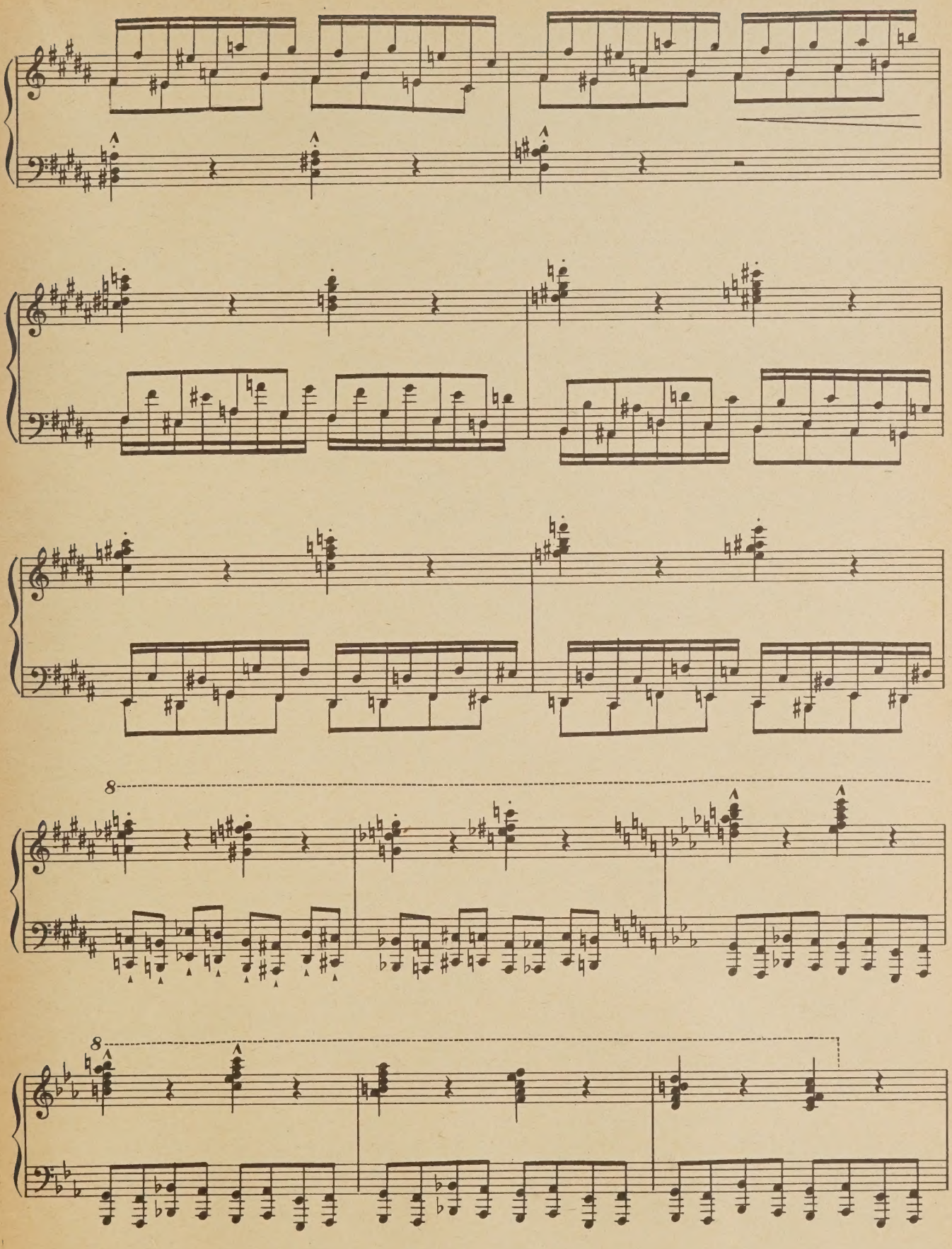


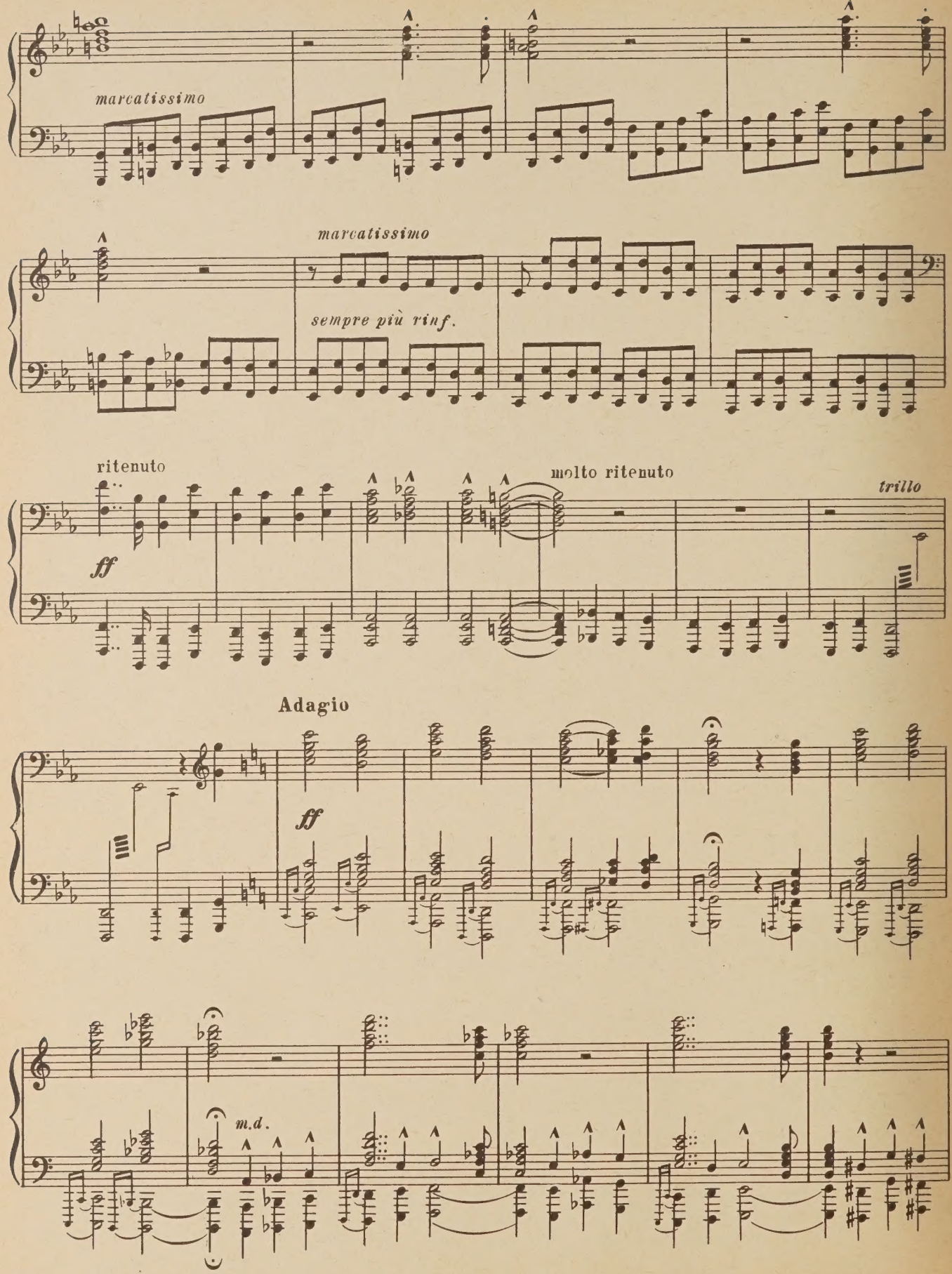

eindringlicher

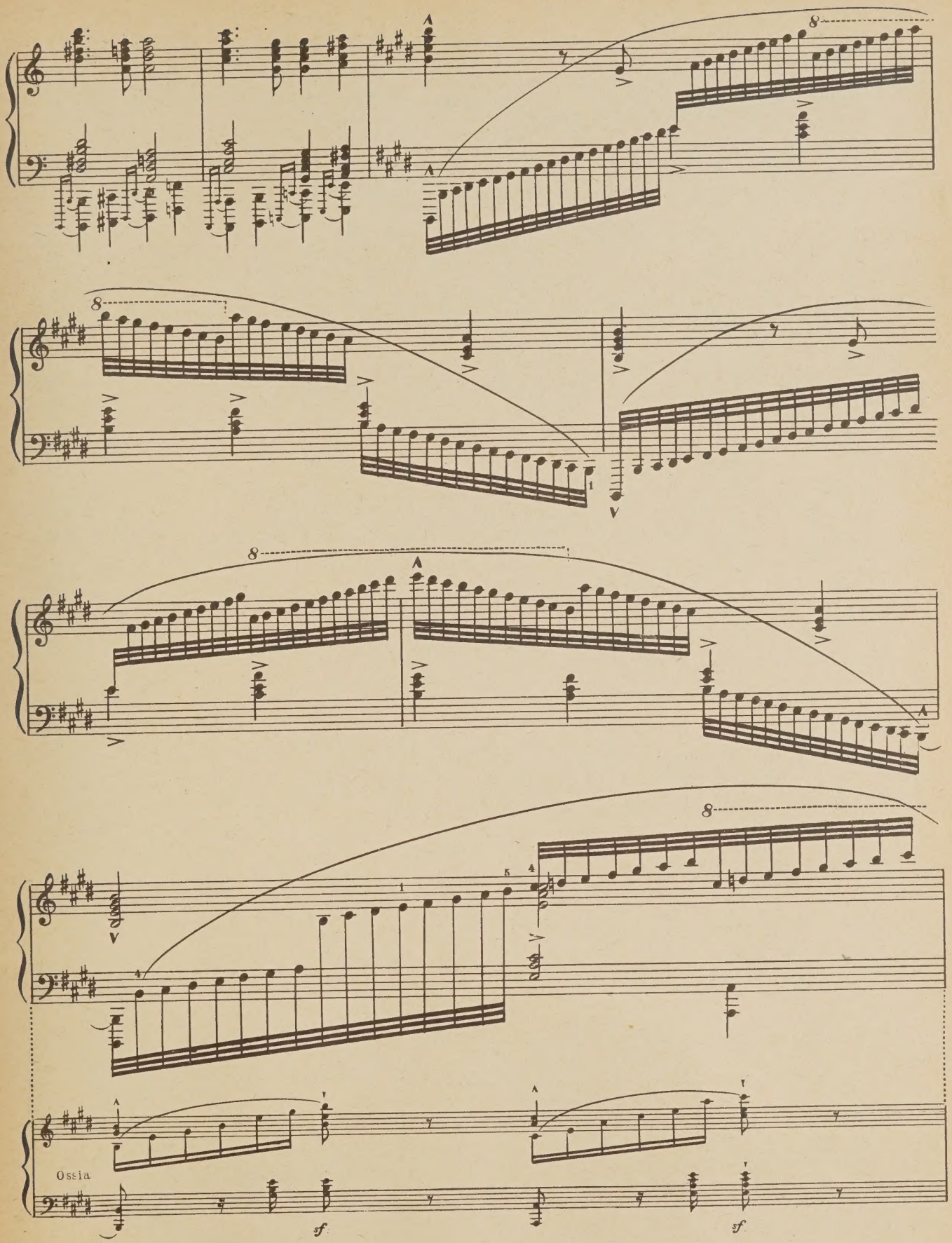

f

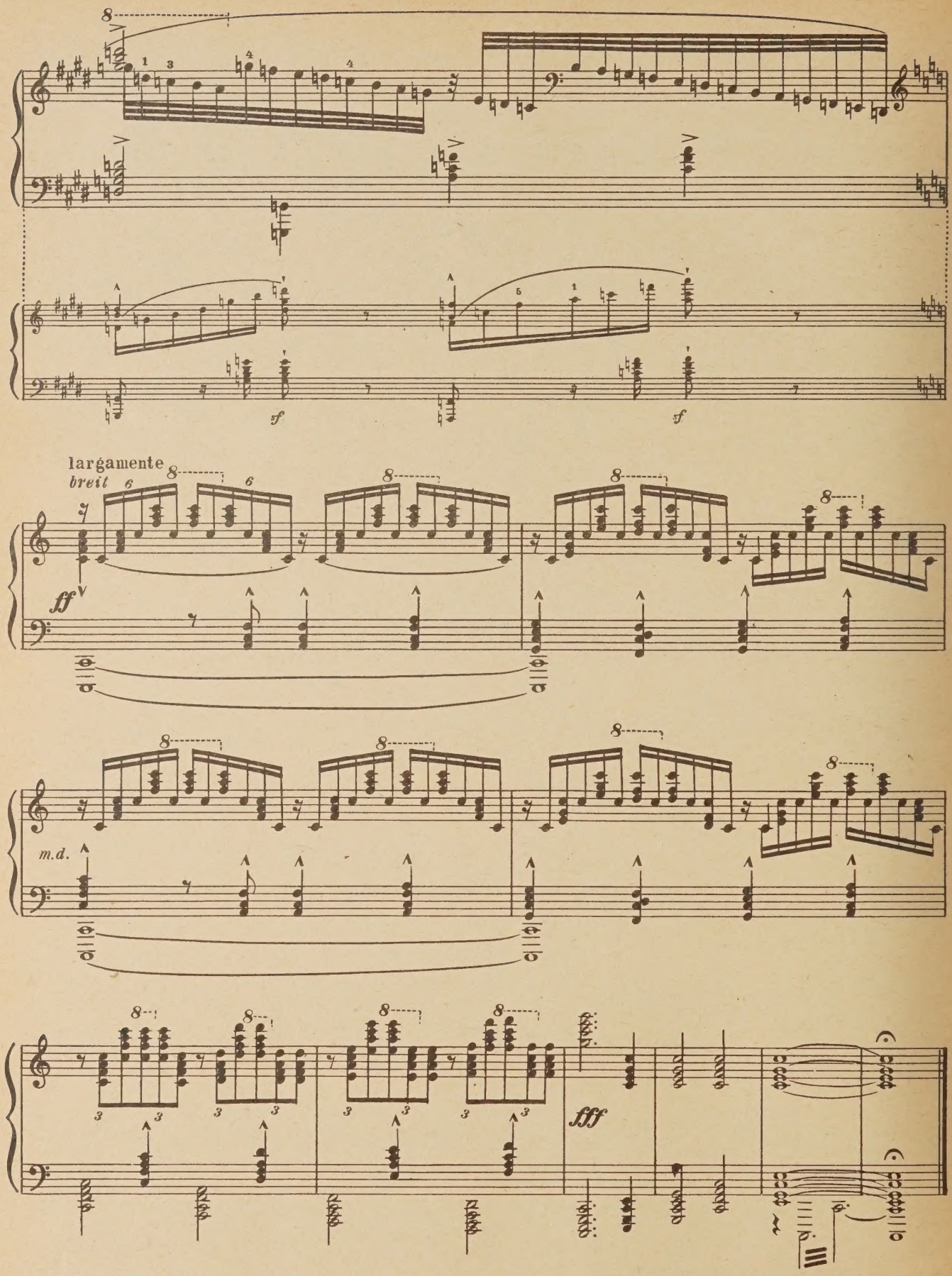

8
3 impetuoso
fff
sehr schwer
pesantissimo


8
8
Più mosso
f con fuoco
meno f, cresc.


8
8


marcatissimo
marcatissimo
sempre più rinf.
ritenuto
molto ritenuto
trillo
ff
Adagio
ff
m.d.


8
8
8
8
Ossia
sf
sf


largamente
breit
ff
m.d.
fff

ПРИМЕЧАНИЯ

Стр. 3. Дж. Мейербер (1791—1864). Фантазия и фуга на хорал "Ad nos, ad salutarem undam" для органа или педального фортепиано; переложение для фортепиано в четыре руки. Произведение создано в 1850 году, издано в 1852 году как № 4 Иллюстраций к «Пророку», посвящено Дж. Мейерберу.

В основу настоящего издания положено издание Брейткопфа и Гертеля, на титульном листе которого значится: Fantasie und Fuge über den Ghoral "Ad nos ad salutarem undam". Für Orgel oder Pedalflügel componirt und Herrn General-Musikdirektor Meherbeer in hochachtungsvollen Verehrung gewidmet von Franz Liszt.

Diese Fuge kann auch auf dem Pianoforte 4 händig vorgetragen werden, wo alsdann der erste Spieler nur die beiden oberen-Zeilen, beziehungsweise deren Variante, der zweite Spieler die zwei unteren Zeilen übernimmt.

Стр. 52. Г. Доницетти (1797—1848). Траурный марш и Каватина из оперы «Лючия ди Ламмермур».

Версия для фортепиано в две руки (см. «Оперные транскрипции», том II, часть I. Музгиз, 1959 г.) сочинена Листом в 1835—1836 годы; издана в 1841 году. Переложение в четыре руки, вероятно, сделано в то же время.

В основу настоящего издания положено издание Шотта, на титульном листе которого значится: Lucie de Lamermoor de Donizetti Marche et Cavatine pour le piano par F. Liszt arrangees a quatre mains.

Стр. 74. В. Беллини (1801—1835). Большая концертная фантазия на оперу «Сомнамбула».

Сочинена около 1852 г.; издана в 1876 году.

У Листа имеется три версии Фантазии для фортепиано в две руки. Первая версия сочинена в 1840 году, издана в 1842 году (см. «Оперные транскрипции, том IV, часть I. Музыка, 1966); вторая версия основательно переработана Листом (см. «Оперные транскрипции» том II, часть II. Музгиз, 1962 г.); третья версия является промежуточной редакцией между первой версией и второй.

Версия для фортепиано в четыре руки сделана по второй, переработанной Листом версии для фортепиано в две руки.

В основу настоящего издания положено издание Шуберта, на обложке которого значится: F. Liszt Sonnambula Ausgabe zu 4 Händen, затем на титульном листе: Sonnambula (Bellini) Crosse Concert-Fantasie für Pianoforte componirt von Franz Liszt (2te veränderte Ausgabe).

Стр. 114. Г. Берлиоз (1803—1869). Благословение и клятва. Два мотива из оперы «Бенвенуто Челлини»; транскрипция для фортепиано в четыре руки. Сочинены, вероятно, в 1852 году, изданы в 1854 году. Версия для фортепиано в 2 руки (см. «Оперные транскрипции», том II, часть II. Музгиз, 1962 г.).

В основу настоящего издания положено издание Брунсвика, на титульном листе которого значится: Benediction et Serment deux Motifs de Benvenuto Cellini de H. Berlioz trancrits pour le Piano a quatre mains par Fr. Liszt.

Стр. 127. М. Глинка (1804—1857). Марш Черномора из оперы «Руслан и Людмила».

У Листа имеется две версии Марша Черномора для фортепиано в две руки. Первая версия сочинена в 1843 году и издана совместно с Фантазией-каприсом Фольвейлера на темы из оперы «Руслан и Людмила». Посвящена другу Листа А. Кутузову (1803—1859), русскому аристократу и певцу-любителю (см. «Оперные транскрипции», том IV, часть III. Музыка, 1966). Вторая версия значительно переработана Листом в 1875 году и издана Шубертом в том же году (см. «Оперные транскрипции», том II, часть II. Музгиз, 1962).

В основу настоящего издания положена версия Марша Черномора, сделанная Листом для фортепиано в четыре руки, вероятно, около 1875 года; издана в 1875 году Шубертом. На титульном листе значится:

Tscherkessen Marsch für pianoforte componirt von Franz Liszt
Ausgabe für Pianoforte zu zwei Händen
Ausgabe für Pianoforte zu vier Händen
Ausgabe für Pianoforte zu acht Händen
Ausgabe für grosses Orchester. Partitur
Ausgabe für Orchester Stimmen.

ПРИЛОЖЕНИЕ

Стр. 153. Мейербер-Лист. Фантазия и фуга на хорал "Ad nos, ad salutarem undam" для органа; свободная обработка для фортепиано Ф. Бузони, сделанная им около 1897 г., издана в 1897 г. посвящена И. Затлеру.

В основу настоящего издания положено издание Брейткопфа и Гертеля, на титульном листе которого значится: "Franz Liszt Fantasie und fuge über den Choral. "Ad nos, ad salutarem undam" von der orgel auf das pianoforte frei übertragen und Herru Josef Sattler zugeeignet von Ferruccio B. Busoni.

К. Сорокин

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